

Le Conseil des Anciens

*Le Sanctuaire du Temple de Moloch avec la statue
du dieu élevée sur un piédestal auquel on arrive par plusieurs marches.*

And^{te} sostenuto.

PIANO.

ff

dim.

ff

p

p

ff

Poco più lento.

f

p

sf

First system of musical notation. Treble and bass staves. Treble staff has a melodic line with eighth and sixteenth notes, and some chords. Bass staff has a rhythmic accompaniment with eighth notes. Dynamics include *sf* (sforzando) and *p* (piano).

Second system of musical notation. Treble and bass staves. Treble staff has a melodic line with eighth notes and some chords. Bass staff has a rhythmic accompaniment with eighth notes. Dynamics include *cresc. molto.* (crescendo molto) and *p* (piano).

Third system of musical notation. Treble and bass staves. Treble staff has a melodic line with eighth notes and some chords. Bass staff has a rhythmic accompaniment with eighth notes and triplets. Dynamics include *sf* (sforzando) and *f* (forte).

Fourth system of musical notation. Treble and bass staves. Treble staff has a melodic line with eighth notes and some chords. Bass staff has a rhythmic accompaniment with eighth notes and triplets. Dynamics include *f* (forte). Pedal markings (Ped.) and star symbols (☆) are present.

Tempo 1^o

Fifth system of musical notation. Treble and bass staves. Treble staff has a melodic line with eighth notes and some chords. Bass staff has a rhythmic accompaniment with eighth notes. Dynamics include *ff* (fortissimo) and *dim.* (diminuendo).

Poco più mosso.

Sixth system of musical notation. Treble and bass staves. Treble staff has a melodic line with eighth notes and some chords. Bass staff has a rhythmic accompaniment with eighth notes. Dynamics include *f* (forte).

LES ANCIENS DE CARTHAGE, GISCON, SHAHABARIM,
LES GRANDS PRÊTRES D'ESCHMOUN, DE KHAMON ET DE MOLOCH.

*Les anciens sont assis dans l'attitude du désespoir,
les quatre pontifes au milieu d'eux, sur des sièges élevés.*

RIDEAU.

Ténors.

LES ANCIENS.

Basses.

Hé - las! Hé - las! le courroux des dieux

Hé - las! Hé - las! le courroux des dieux

S'est ap-pe-san-ti sur Car - tha - ge Hélas! les Ba - als, soutiens des ai -

S'est ap-pe-san-ti sur Car - tha - ge Hélas! les Ba - als, soutiens des ai -

- eux, Ont de ce ri - va - ge détourné les yeux!

- eux, Ont de ce ri - va - ge détourné les yeux!

Le G^d PRÊTRE de KHAMON (se levant)

(il reste dans l'attitude de la prière)

Kha - mon! Dieu du so - leil splen - di - de, Souviens-toi de nous!

Le G^d PRÊTRE D'ESCHIMOUN (de même)

Esch.

moün! Dieu de la nuit lim - pi - de, Souviens-toi de nous!

Ped.

P.
d'E.

- moün! Dieu de la nuit lim - pi - de, Souviens-toi de nous! —

Le G^d PRÊTRE de MOLOCH (de même)

Mo.

moün! Dieu de la nuit lim - pi - de, Souviens-toi de nous! —

tr tr tr

tr tr tr

dim.

ff

dim.

loch! Dieu, de larmes a - vi - de Cal - me ton cour.

mf

mf

Ténors.

Basses.

LES ANCIENS (à SHABABARIM qui reste immobile)

Toi, prêtre de Ta -

Toi, prêtre de Ta -

pp

pp

fp

Ped.

- nit, quel noir penser t'é - ga - re? Ne peux-tu te le - ver à ton tour et pri -

- nit, quel noir penser t'é - ga - re? Ne peux-tu te le - ver à ton tour et pri -

SHAHABARIM (avec désespoir) *ad lib.*

Qui m'entendrait? Qui suppli -

-er?

-er?

p

Sb. -er? La dé-esse ir - ri - tée est au camp du Bar - ba - re.

p

Ténors. *p*

LES ANCIENS. Hé - las! Hé -

Basses. *p*

Hé - las! Hé -

p

_las! _____ Le courroux des dieux S'est ap-pesant_i sur Car_

The first system of the musical score consists of two vocal staves (treble and bass clef) and a piano accompaniment (treble and bass clef). The key signature is one flat (B-flat major). The vocal lines begin with a long note on 'las!' followed by the lyrics 'Le courroux des dieux S'est ap-pesant_i sur Car_'. The piano accompaniment features a steady eighth-note pattern in the right hand and a more complex, syncopated pattern in the left hand.

_tha - ge Hélas! Les Ba - als, gardiens des ai - eux Ont de ce ri -

The second system continues the vocal and piano parts. The vocal lines have the lyrics '_tha - ge Hélas! Les Ba - als, gardiens des ai - eux Ont de ce ri -'. The piano accompaniment continues with similar rhythmic patterns, including some chords and moving lines in both hands.

_va - ge Détour - né les yeux! —

The third system concludes the page. The vocal lines have the lyrics '_va - ge Détour - né les yeux! —'. The piano accompaniment includes a piano (*p*) dynamic marking and repeat signs (8va) above the right-hand staff. The music ends with sustained chords in the right hand and moving lines in the left hand.

Più mosso.

175

CHŒUR AU DEHORS.

1^{re} Sop. *f*

C'est le salut! C'est la vie - toi - re No - tre boucli - er et no - tre rem -

2^{de} Sop. *f*

C'est le salut! C'est la vie - toi - re No - tre boucli - er et no - tre rem -

Ténors. *f*

C'est le salut! C'est la vie - toi - re No - tre boucli - er et no - tre rem -

Basses. *f*

C'est le salut! C'est la vie - toi - re No - tre boucli - er et no - tre rem -

Più mosso.

(Pendant ce chœur, un esclave est entré
et a remis à Giseon des tablettes.)

Allegro.

-part! Fortune et gloire Au suffète Hamil - car!

-part! Fortune et gloire Au suffète Hamil - car!

-part! Fortune et gloire Au suffète Hamil - car!

-part! Fortune et gloire Au suffète Hamil - car!

Allegro.

p

GISCON.

Hamil - car débarque au ri -

G. -va - - ge; Le pen - ple l'acclame au pas -

sempre cresc.

G. - sa - - ge, Il va par - mi nous ar - ri -

G. -ver.

Ténors. D'AUTRES ANCIENS.

DES ANCIENS. Non!

Basses. Pour parler en ty - ran!

non! pour nous sau - ver!

1^{re} Sop. CHŒUR AU DEHORS (plus rapproché) 1^{er} Tempo.

2^{de} Sop.

Ténors.

Basses.

C'est le salut! C'est la vie.

C'est le salut! C'est la vie.

C'est le salut! C'est la vie.

C'est le salut! C'est la vie.

1^{er} Tempo.

ff

ff

ff

- toi - re, No - tre boucli - er et no - tre rem -

- toi - re, No - tre boucli - er et no - tre rem -

- toi - re, No - tre boucli - er et no - tre rem -

- toi - re, No - tre boucli - er et no - tre rem -

f

p

-part Fortune et gloire Au suffète Hamil .

-part Fortune et gloire Au suffète Hamil .

-part Fortune ei gloire Au suffète Hamil .

-part Fortune et gloire Au suffète Hamil .

f

6

-car!

-car!

-car!

-car!

(dans le coulisse)

ff

Ped.

(Orch.)

☆

LES MÊMES, HAMILCAR.

First system of musical notation, featuring a piano introduction with complex chords and a bass line.

Second system of musical notation, continuing the piano introduction with a *rallentando* marking.

Third system of musical notation, continuing the piano introduction with *p* and *pp* markings.

Bien mesuré.
HAMILCAR.

Fourth system of musical notation, featuring the vocal entry of Hamilcar with lyrics: Salut à vous, d'a - bord, ô Dieux de la pa - tri - e!

Fifth system of musical notation, continuing the vocal entry of Hamilcar with lyrics: Vous par qui je re - vois cette ter - re ché - ri - e Où

II. *dor - ment mes ai - eux! Salut, ponti - fes*

II. *saints, in - terprètes des dieux, An -*

II. *- ciens, Sé - nat au - guste et sa - ge, Gardiens, défenseurs de Car -*

II. *- tha - ge, Sa - lut à vous!..*

LES GRANDS PRÊTRES ET LES ANCIENS.

Ténors. *p*

Suf-fê-te de la mer, prends place parmi nous!

Basses. *p*

Suf-fê-te de la mer, prends place parmi nous!

Bien mesuré.

HAMILCAR (prenant place)

Et maintenant veuillez me di-re Quels sont ces cri-mes, ces mal-

H.

Ténors.

p sotto voce.

Giscon, parle pour l'en ins.

LES ANCIENS

Basses.

Giscon, parle pour l'en ins.

GISCON.

Les mercenai - res ré-vol -

-trui.re:

-trui.re:

f

p

G. - té As-siè-gent les murs de Car - tha - ge Ap-pelant à la li-ber-

cresc. poco a poco.

G. - té Les prisonniers réduits en escl - va - -ge Livrant à la flamme, au pil -

sempre cresc.

Allegro.

G. *la - ge Nos faubourgs é - pou - van - tés!*

f *All^o* *ff*

Récit (con moto)

HAMILCAR.

Tempo 1^o *Quels gri - efs sont les*

H. *leurs? Voulant le ciel pro - pi - ce A - vez - vous donc pour vous le droit et la jus -*

H. *- ti - ce?*

2^{ds} Ténors. *1^{rs} Ténors.*

DES ANCIENS. *La jus - ti - ce!* *Il trahit!*

2^{des} Basses.

All^o staccato molto. *Il dit bien!*

mf

2^{ds} Ténors.1^{er} Ténors.

Paix!

Il prend leur dé_

1^{res} et 2^{es} Basses.

Respectons Hamil _ car!

f

_fen _ se!

mf

Ecoutons!

LES PONTIFES,

mf

Ecoutons!

*f*HAMILCAR. **Récit.****Moderato.**

Avez-vous payé leur servi _ ce? Leur

*p**f*

GISCON (avec embarras)

H. sol. de? On n'a pu l'acquitter encor!

DES ANCIENS (hypocritement)
Tenors.

Où trou_ve_rai-t-on tout cet or?

Récit.

HAMILCAR.

Maestoso. Vous faites détester partout — la foi pu.

Récit.

— ni-que! Pour briser notre Ré-pu - bli-que, Le monde s'uni-ra dans un immense ef.

Maestoso.

H. *fort* Les peuples ac - cour-

ff Maestoso.

Ped. ☆

H. *f*

- ront jus-que des At - lan - ti - des, Les Ly - bi - ens vien-

H.

- dront de leurs dé_serts a - ri - des, On ver_ra d'Oc - ci-

H.

- dent des_cendre les Nu - mi - des, Les Noma - des du

Più mosso.

H. *Sud, et les Ro-mains du Nord.*

Più mosso.

Molto rit. tempo mod!°

H. *Tu tomberas, Car - tha - ge!*

Ténors. *p*

Basses. *p*

LES ANCIENS (se voilant de leurs manteaux)

Hor.

Molto rit. tempo mod!°

ff

Ped.

dim.

SHABABARIM avec
LES PONTIFES.LES ANCIENS (entre eux)
sotto voce.

pp

pp

sotto voce.

sotto voce.

Animez un peu.

- reur! Dieux! détournez ce funeste pré - sa - ge! Lui seul peut nous sau.

- reur! Dieux! détournez ce funeste pré - sa - ge! Lui seul peut nous sau.

p

Ped.

Récit.

GISCON.

Suf - fè - te, accep - tes - tu le com - man - de -

- ver. Parle - lui, toi, Gis - con!

- ver. Parle - lui, toi, Gis - con!

deciso.

Allegro.

HAMILCAR.

- ment? Non! Qui peut vaincre a - vec vous?

DES ANCIENS.
2^{ds} Ténors.Allegro. *staccato.* Il a

peur!

Il ména - ge les bar.

ba - res ! TUTTI
Il veut se fai - re

2^{es} Basses 1^{res}

Non !

Non !

(Une partie des ANCIENS se précipite du côté d'HAMILCAR
en brandissant des poignards; d'autres cherchent à les arrêter)

roi !

ff

HAMILCAR (défiant ses agresseurs)

O - sez por - ter la main sur moi

Con.

II. *ra - - - ge! cou - ra - - ge! Et ré - pan - dez ce*

II. *sang Ver - sé vingt fois pour la pa - tri - e!*

Ténors *LES PONTIFES (s'interposant)*
Car - tha - ge vous sup - pli - - e! Son - gez au péril me - na -

Basses
Car - tha - ge vous sup - pli - - e! Son - gez au péril me - na -

(LES ANCIENS reprennent leurs places) **Lento**
- çant!

- çant! rall. **Lento**
dim. dim. molto

HAMILCAR (aux PONTIFES) **Récit**

Avez-vous Tanit fa-vo - ra-ble? Vous vous tai-

pp

And^{te} sostenuto

- sez? Vous baissez tous les yeux?..

And^{te} sostenuto

pp

p

Récit

(à SHAHABARIM)

Par le Pontife véné-

Lento **Andante**

- ra - ble, Gardien du voi - le saint Où vit l'à - me des dieux!

Andante

pp

SHAHABARIM.

And^{te} sostenuto

Le man-teau de Ta-nit est au

molto cresc. *ff*

1 3 1 3 2 1 4 3 2 1 5# 2

dolente.

camp du — barba — re. Leur chef a da — ci — eux Est ve — nu le ra —

HAMILCAR

O Juste ciel!

fp *f*

12 8 12 8

Sh. — VIF.

f

Ped.

All^{to} 2^d. Ténors. DES ANCIENS (iraniquement à HAMILCAR)

Un hom-me vi — gou — reux, A — ler — te,

1^{res} Basses. DES ANCIENS (aux autres)

Taisez —

All^{to}

staccato

1^{re} Ténors.

Oui! du - ne for - ce ra - re, Plus grand que toi, Suf -
- vous!

legg.
- fê - te, et de plus, a - mou - reux De Sa - lam - m - bô qui
legg.

TUTTI
l'ai - me! Ah! c'est un homme heu - reux!
ff

HAMILCAR. *Récit.* 3 3
rall. molto *Récit.* Par tout ce qui brûle et dé -

H. *vo - re* Par les feux des volcans, Par la soif des dé-

f

3 3 3

H. - serts, — Par l'a-bi-me sa-lé des mers, — Par la foudre gron-

mf

3 3

Ped. 8-----

H. - dan - - - te Et par le mé - té -

ff

12

H. - o - - - re, De-vant Mo-loch à té-te de tau-

13

H. *dolce assai*

- reau, — Je le ju - re! Ma fil - le est sans re - pro - che et

f *p*

Ped. *

H. *ff*

pu - - re; Vous a - vez menti, tons, accu - sant Salamin.

pp *ff*

H. - bô!

ff Più mosso. *pp*

Ped. * Ped. *

H. Vous me choisirez

ff *mf* *pp*

Moderato

II. tous pour chef et sans par-ta-ge? De votre or, de

Ténors *sotto voce*
p (presque parlé)
Oui!

LES ANCIENS (terrifiés)

Basses *p* (presque parlé)
Oui!

Moderato

mf *p* *sf*

II. vous, pouvant tout e-xi-ger?

p (presque parlé)
Oui!

p (presque parlé)
Oui!

p *sf*

HAMILCAR

Commandant à tous, à l'ar-mé-e, à Car-tha-ge?

cresc. molto *p*

HAMILGAR. *simple*

Ténors. *un peu plus accentué.* J'ac-

Basses. Oui!

Oui!

-cep - te.

Ténors. *f*

LES PONTIFES. Les dieux

Basses. *f* Les dieux

Récit.

Puissent - ils aussi me ven-

puissent te pro - té - ger!

puissent te pro - té - ger!

II. *ger!*

ff a Tempo.

Ped.

Récit. (au fond, à droite sur les marches)

II. Pour que Moloch cru-

p *mp*

II. -el et sanglant soit pro-pi-ce, Je lui voue un cru-el et sanglant sa-cri-

Allegro.

II. -fi-ce.

Ténors. (suppliant) *f*

LES ANCIENS. Non! non! ah! par pi-tié! grà-ce!

Basses. *f* Non! non! ah! par pi-tié! grà-ce!

Allegro. *p* *f*

Ped.

p Ne parle pas! *sotto voce.* Ne parle pas!

p *pp* Ped. Ped.

Maestoso. HAMILCAR. *f* Récit. Oni! que Moloch en

Maestoso. *f*

a Tempo poco più mosso.

feu — reçoive entre ses bras vingt de vos fils, — rançon du succès de nos

ff a Tempo poco più mosso.

ar — mes!

Ténors. *f* LES PONTIFES. *f* Sois content, Mo — loch! — en — i — vre — toi de

LES ANCIENS (épouvantés) Dieux! *f* Sois content, Mo — loch! —

Basses. *f* Dieux! *f* Sois content, Mo — loch! —

Ped.

LES ANCIENS.

lar - mes! Horreur! Ef_froi mortel!

Horreur! Ef_froi mortel!

p

sotto voce *f* *p*

nos fils! ô dieux! Hé - las! _____

nos fils! ô dieux! Hé - las! _____

f *p*

(Les anciens, désespérés, tombent prosternés autour de MELOCH devant qui HAMILCAR est debout.)

pp *p* *p*

RIDEAU.

Allargando.

f *pp* *molto*

Ped

8^e bas

La terrasse de Salammbô.

De cette terrasse on aperçoit l'Acropole de Carthage, des temples et, à l'horizon, la mer.
— Le jour —

SCÈNE I.

And^{te} sostenuto.

First system of musical notation. Treble and bass staves. Treble staff begins with a piano (*p*) dynamic and a half note. Bass staff begins with a piano (*pp*) dynamic and a half note. The system concludes with a pedal mark (*Ped*) and a star symbol (\star).

Second system of musical notation. Treble and bass staves. Treble staff features a half note followed by a quarter note. Bass staff features a half note followed by a quarter note. The system concludes with a pedal mark (*Ped*) and a star symbol (\star).

Third system of musical notation. Treble and bass staves. Treble staff begins with a piano (*p*) dynamic and a half note. Bass staff begins with a piano (*p*) dynamic and a half note. The system concludes with a pedal mark (*Ped*) and a star symbol (\star).

Fourth system of musical notation. Treble and bass staves. Treble staff begins with a half note followed by a quarter note. Bass staff begins with a half note followed by a quarter note. The system concludes with a pedal mark (*Ped*) and a star symbol (\star).

RIDEAU.

Fifth system of musical notation. Treble and bass staves. Treble staff begins with a half note followed by a quarter note. Bass staff begins with a half note followed by a quarter note. The system concludes with a pedal mark (*Ped*) and a star symbol (\star).

**Andante maestoso.****Récit.**

SALAMMBÔ (perdue dans ses pensées)

**Allegro.**

Sa. *vo!* Lui, ce ra - vis - seur ex - é -

Sa. - cra - ble Dans les splendeurs de ce voi - le de

molto crescendo.

Sa. feu Des - cen - dant vers moi tel qu'un

rit.

Sa. Dieu!

And^{te} sostenuto.

f *p*

Récit.

Sa. *Tout m'èpou - van - te! tout m'ac - ca - ble! mon*
senza rigore.
p

a Tempo.

Sa. *père! — Quand les bras ouverts, je mar - chais vers lui,*
a Tempo.

Sa. *A dé - tour - né son front sé - vè - re, Et son re -*

(douloureusement)

Sa. *- gard gla - cé m'a fui!.. Mon pè - re!..*

Sol. vi - e. ô foy - ers. Ô tom-beaux des ai - eux!

(avec exaltation)
Sol. Ô pa - tri - e! Dé - ses-pé-rer de toi — C'est te tra-

SALAMMBÔ (très simplement à SHAHABARIM)
(SHAHABARIM observe SALAMMBÔ.) **Récit. 3 sotto voce. 3**
Sol. - hir! — Les barba-res sont

Sol. là, campés devant nos por-tes? Leur chef?
SHAHABARIM.
Oui! C'est Ma-

Timb. *ppp* *molto*

SHAHABARIM.

SALAMMÔ.

A Moloch on pré - pare un cru - el sa - cri - fi - ce! - O ter -

Sa. - reur! et c'est moi! c'est mon cri - me!

Sa. Hor - reur!

Sa. Ah! _____ j'i -

Sa. 

Sa. 

Sa. 

SHAHABARIM  SALAMMIBÔ, 

Sa. *thò je prendrai le che-min Je saurai m'y glis-*

cresc molto.

Sa. *- ser — une ar-me dans la main!*

f

SHAHABARIM (l'interrompant)

Non! ce n'est point ain-si

p

SALAMBO.

Comment donc? par-le, prêtre! Tu te tais?

Sa. ton regard Se trouble! Ah! — je ne

p *crese.* *f*

Sa. crains ni la mort ni la tor - tu - re...

b *pesante.* *3*

SHAHABARIM.

Il est une ar - me plus sû - re, Plus ter -

pp *ppp* *p*

Sh. - ri - ble que le poi - gnard!

Molto rit. **Molto rit.**

p

Sol. Va sou - ri - an - te A -

p

Ped. ☆ Ped. ☆

Sol. - vec - ta plus ri - che pa - ru - re,

Sol. Et... si tu dois mou - rir... Ce se - ra plus

p

SALAMBO. 3 **Più lento.**

Al - ler ain - si vers lui! Tu me l'as dit, ô

Sol. tard

Più lento.

pp

Sa. *3*
 père! L'âme des dieux par - fois s'in - car - ne sur la

Sa. *ad lib.* *f*
 ter - re, Et Mathò, c'est Moloch peut - ê - tre! Dans le feu de son re -

col canto.
ff *p* *f* *3 3 3 3*
p Ped. ***

Sa. *poco rit.*
 - gard, oui, j'ai sen - ti le

3 3 3 3 3 3 3 3
poco rit. *3*

Tempo 1^o

Sa. *SHAHABARIM.* *f*
 dieu Dé - li - vre

ff *3 3 3 3 3 3 3 3*

sn. *done* *Ta - nit* *de Moloch prison -*

sn. *-nière.* *Va sauver Hamil - car,* *va sauver ton pa-*

f

Poco più mosso. **SALAMBO.**

sn. *-ys* *Tanit m'ap - pel - - le,*

Poco più mosso.

ff

Ped ☆

sn. *Jobé - is!* *Jobé - is.*

p *8-* *ff* *p*

Ped ☆

SHAHABARIM.

Sa.

En pa - ru - re de fê - te Lors -

Sh.

- que vien - dra la nuit, sois prê - te Un homme

SALAMBO.

Sh.

sûr te gui - de - ra. Toi! prê - tre?

SHAHABARIM.

(SHAHABARIM sort)

Un homme sûr, au camp te condui - ra.

molto cresc.

SCÈNE III

SALAMMÔ, TAANACH, ESCLAVES de SALAMMÔ

a Tempo.

(TAANACH paraît)

First system of musical notation, piano accompaniment. It consists of two staves (treble and bass clef) in 2/4 time. The key signature has two sharps (F# and C#). The music features several triplet figures in both hands, with dynamic markings of *f* (forte) and *p* (piano).

SALAMMÔ.

Second system of musical notation. The top staff is the vocal melody for SALAMMÔ, with the lyrics "Taa - nach, prends dans le". The bottom staves are the piano accompaniment, continuing the triplet patterns from the first system. Dynamic markings include *p* (piano).

Third system of musical notation. The top staff is the vocal melody for SALAMMÔ, with the lyrics "coffre aux clous de di - a - mant Ma pa - ru - re dor pâle et de per - les bro -". The bottom staves are the piano accompaniment. Dynamic markings include *f* (forte) and *p* (piano).

TAANACH (avec joie)

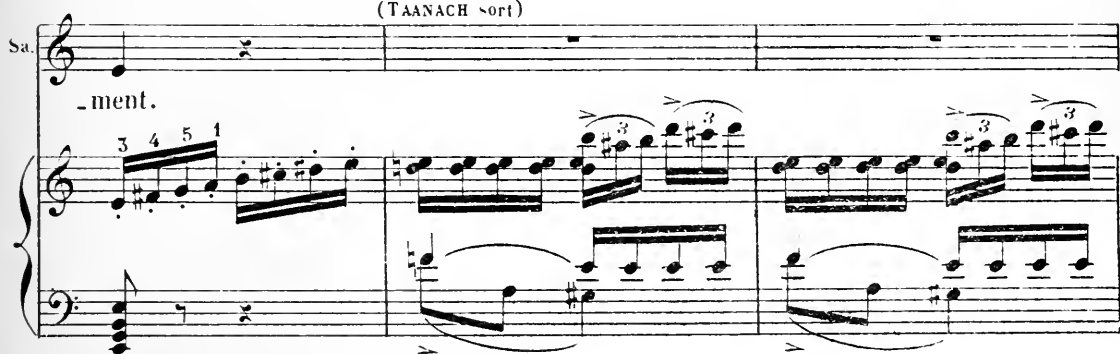
Fourth system of musical notation. The top staff is the vocal melody for TAANACH, with the lyrics "- dé - e. Cel - le pour tes no - ces gar -". The bottom staves are the piano accompaniment. Dynamic markings include *f* (forte) and *p* (piano).

SALAMBO.

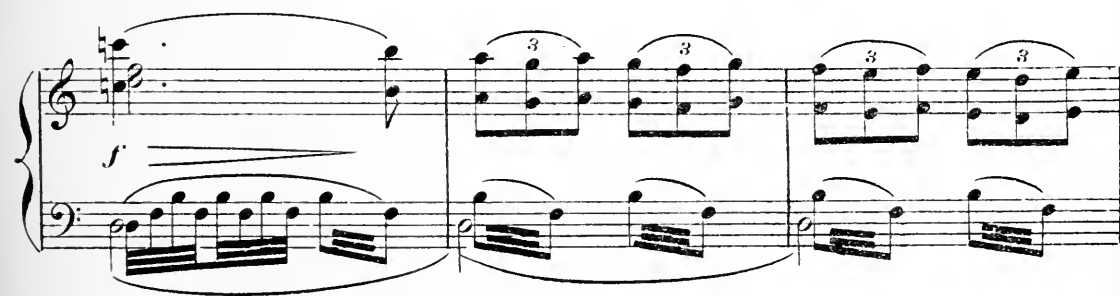
I. 

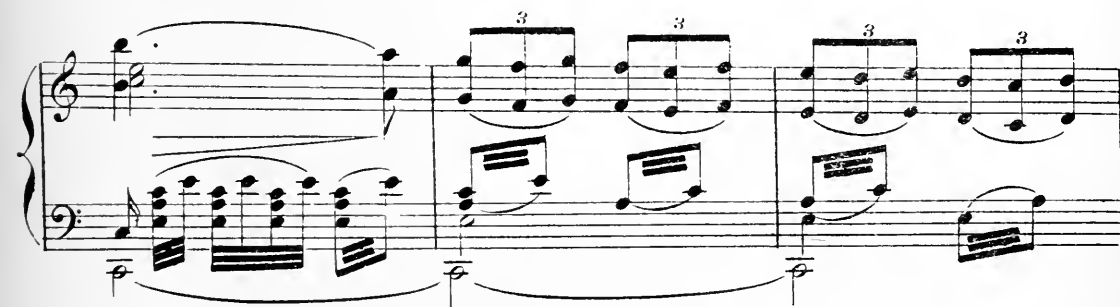
 - dé - e, Maî - tres - se, se peut - il? O bé - is seule -

(TAANACH sort)

Sa. 

 - ment.









(TAANACH et les ESCLAVES de SALAMMBÔ apportent sa parure et s'empres-
sent
a Tempo poco poco più mosso.



Tempo giusto.

(LA TOILETTE DE SALAMMÈO)

First system of musical notation. The treble clef staff begins with a forte (*f*) dynamic and features a series of chords and eighth-note patterns. The bass clef staff provides a harmonic accompaniment with chords and eighth notes.

Second system of musical notation. The treble clef staff includes a staccato (*staccato.*) marking and a piano (*p*) dynamic. The bass clef staff continues the accompaniment with chords and eighth notes.

Third system of musical notation. The treble clef staff features a trill (*tr*) and a piano (*p*) dynamic. The bass clef staff includes sixteenth-note runs marked with a '6' and triplet markings (*3*).

Fourth system of musical notation. The treble clef staff continues with triplet markings (*3*). The bass clef staff features complex sixteenth-note runs marked with a '6' and includes fingerings (1, 2, 3, 4, 5).

Fifth system of musical notation. The treble clef staff includes a trill (*tr*) and triplet markings (*3*). The bass clef staff features sixteenth-note runs marked with a '6' and includes a pedal point marking (*Ped.*) and a star symbol (*☆*) at the end.



stacc.

First system of the musical score. It consists of a grand staff with a treble and bass clef. The key signature has two sharps (F# and C#). The music features a series of chords and arpeggiated figures. A dynamic marking of *sf* (sforzando) is present in the first measure. The tempo/style marking *stacc.* (staccato) is written above the staff.

Poco più mosso.
cantando.

Second system of the musical score. It begins with a time signature change to 6/8. The music continues with a more flowing, cantabile style. A dynamic marking of *p* (piano) is present. Pedal points are indicated with "Ped." and star symbols (☆) at the end of the first and third measures of the system.

Third system of the musical score. It features a tremolo effect in the right hand, indicated by a wavy line. The music continues with a mix of chords and moving lines. A dynamic marking of *pp* (pianissimo) is present in the second measure.

Fourth system of the musical score. It features a dynamic marking of *sf* (sforzando) in the first measure. The music continues with a mix of chords and moving lines. Pedal points are indicated with "Ped." and star symbols (☆) at the end of the first and third measures of the system.

Fifth system of the musical score. It features a dynamic marking of *dim.* (diminuendo) in the first measure. The music continues with a mix of chords and moving lines. The system ends with a double bar line and a final chord.



TAANACH (la toilette achevée)

Ad - mire en ce miroir fi -

- dè - le Ta pa - ru - re splen - dide aux bril - lan - tes cou -

T. leurs, A ses no - ces, bien - tôt, sous l'or et sous les



fieramente.
T. fleurs La fil - le d'Hamil - car ne se - ra pas plus



T. bel - - le! Mes

SALAMMO



Sa. no - - ces! Quoi? tes yeux se rem - plis - sent de

TAASACH.



T. pleurs?

m.g.

Ped. ☆

Più lento quasi recitativo.

p SALAMMO (à TAANACH).

Vois, — là-haut, dans le ciel, passer ce blanc nu - a - ge! Nous

Più lento quasi recitativo.

pp

Ped. ☆ Ped. ☆ Ped. ☆

Sa som - mes dans ces tris-tes jours, Où les co - lombes de Car -

Ped. ☆

Sa - tha - ge Par - tent, pour a - bri - ter loin d'el - les leurs a -

Ped. ☆

Sa
_mours. — Re — gar — de! El — les vont dis — pa —

Poco rit.

8-

Ped. ☆ *pp* Ped. ☆

Sa
_rai — tre, A — vec el — les, l'a — mour — fuit ces

8-

Sa
bords — dé — lais — sés.

3

6/4

TAANACH.

Mais el — les revien — dront, maî —

3

pp

SALAMMÉO.

Je le sais. Peut-

-tresse. Et tu les re-ver-ras?

(TAANACH et les ESCLAVES sortent, congédiées d'un geste par SALAMMÉO)

-è-tre!

Tempo 1^o

Lento.

pp

p

staccato.

(La nuit vient lentement)

sf

SCÈNE IV

SALAMBO, seule.

Quasi recitativo.

SALAMBO.

Sa. *ra, — co — lom — bes, vos ai — les?* **Animé.**

pp *pp*

Ped. ☆

Sa. **Allegro.** *Pareille à la vie —*

Allegro.

f

Ped. ☆

Sa. *time enchainée — à l'au — tel, Qui, tremblante et pa —*

p

Sa. *— rée At — tend le coup mor — tel, J'attends! je fré —*

Sa. *f*
 - mis! quel a - bi - - - me

Sa. *mf* *p*
 De_vant mes pas va s'ou_vrir? Je ne sais

Sa. *rit. molto* *express.* *p*
 rien, si - non que je suis la vic - ti - me Et que, bien.

Sa. *p*
 -tôt, je dois mou_rir!

Lento Tempo 1^o*cantando legato*

fp

SALAMMBO. *espress.*

Qui m'emporte - ra, libre de tourments, D'angoisses mor-tel-les, Vers des dieux plus

p

dolce

doux, des dieux plus clé - ments? Qui me donne - ra, co -

fp *pp*

- lom - bes, vos ai - les? **Animé.**

pp

Poco più mosso

(La nuit est presque venue. Fanfares au loin, dans le temple de TANIT)

(Musique dans la coulisse)
p Tromb.

Tromp. cresc.

Ped. ☆

Allegro
SALAMBO

Dieux! dé-jà re-ten - tit la trompet - te sa - cré-e! Lo-ri-ent se rem-

Allegro

Tempo 1^o

Sa. -plit du-ne lu-eur na - cré - e!

Tempo 1^o
(dans la coulisse)

Tromb.
p

Allegro

Sa. C'est l'heure! ah!

Allegro

Tromp.
3 3 3 3

molto cresc.

ff

3 3 3 3

Poco rit. -

espress.

Sa. quel mor - tel ef - froi M'a gla - cé - e? ô Ta -

Poco rit. -

p

3

Sa. *p* - - - - - **Tempo 1^o**

- nit! qu'e - xi - ges - tu de moi?

col canto - - - - - **Tempo 1^o**

p (Fanfares au loin)

Ped. *

molto cresc.

3 3 3 3

Allegro
SALAMBO *f*

Ah! Dé - ro - bez-moi - - - sous votre

Allegro
ff *ff*

Sa. om - - - bre, Por - ti - - - ques de ce pa - lais

p

Sa. *son - - - bre! Dieux pi - toy - a - bles aux mor -*

p Poco rit.
- tels Sau - vez - moi! Gar - dez - moi! Doux foy - ers pa - ter -

Moderato (La lune apparaît sur la mer)
 Sa. *- nels!*

8

p *molto cresc.*

8

f

Ped. 6 ☆ Ped. ☆ Ped. 6 3 ☆

Soprani (CHŒUR au loin, dans le temple de Tanit)

f Re - ten - tis - sez, cris d'al - lé -

Ténors

Re - - - ten - tis - sez, cris d'al - lé -

Basses

Re - - - ten - tis - sez, cris d'al - lé -

8-- (dans la coulisse)

f

Ped. ☆ Ped. ☆

- gres - se! Son - nez, clairons sa -

- gres - se! Son - nez, clairons sa -

- gres - se! Son - nez, clairons sa -

(Orch.)

p
 - crés! hym - nes re - li - gi -
p
 - crés! hym - nes re - li - gi -
p
 - crés! hym - nes re - li - gi -

f
 - eux É - lan - cez - vous aux cieux! Sa - lu -
f
 - eux É - lan - cez - vous aux cieux! Sa - lu -
f
 - eux É - lan - cez - vous aux cieux! Sa - lu -

- ez la dé - es - - - - se!
 - ez la dé - es - - - - se!
 - ez la dé - es - - - - se!

SALAMMEÒ

f (ad lib.) *molto espress.*

Ah!

Ta

nit!

par

don

*col canto.**mf**p*

Sa.

- ne!

A

toi

je

m'a

ban

don

dim.

(SHAHABARIM paraît au fond de la terrasse — SALAMMEÒ va vers lui)

Sa.

- ne!..

espressivo.

Ped.

✱

RIDEAU.

✱

Fin du 3^e Acte

ACTE IV.

1^{er} TABLEAU.1^{er} TABLEAU.

Le camp des Mercenaires.

Effet de soleil couchant.

SCÈNE I

SPENDIUS, AUTHARITE, CHEFS MERCENAIRES.

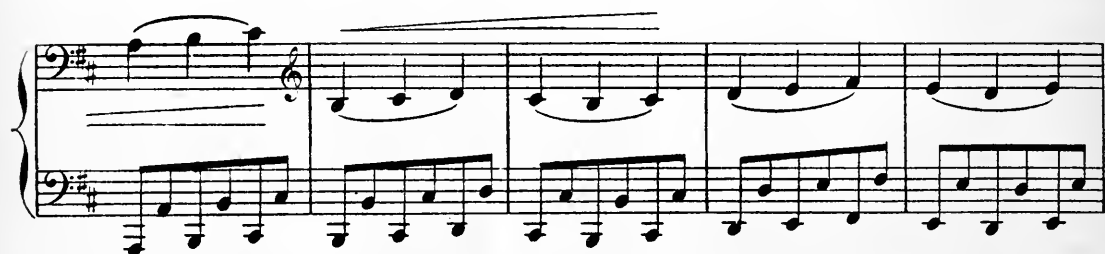
Au lever du rideau Spendius et Autharite jouent aux dés entourés par des chefs mercenaires

DANSE

All^o vivace

PIANO

The musical score is written for piano and consists of five systems of music. The first system is marked 'All^o vivace' and 'PIANO'. The second system is marked 'sempre cresc.'. The third system is marked 'RIDEAU' and 'ff'. The fourth and fifth systems continue the dance music with various rhythmic patterns and dynamics.



Poco rit.



8-

p

8-

p

8-

Tempo 1:

ff

tr

tr

tr

First system of musical notation, measures 1-4. The key signature is one sharp (F#). The music features a complex texture with many beamed sixteenth and thirty-second notes in both staves. The bass staff includes a trill in measure 4.

Poco rit.

Second system of musical notation, measures 5-8. Measure 5 contains a large fermata over the right-hand staff. Measure 6 begins with a piano (*p*) dynamic. The system ends with a repeat sign and a first ending bracket.

8

Third system of musical notation, measures 9-12. Measures 9 and 10 feature triplets in both staves. Measure 11 has a fortissimo (*sfz*) dynamic. The system ends with a repeat sign and a first ending bracket.

8

Fourth system of musical notation, measures 13-16. Measures 13 and 14 contain triplets in the bass staff. Measures 15 and 16 contain triplets in the right-hand staff. The system ends with a repeat sign and a first ending bracket.

8

Fifth system of musical notation, measures 17-20. Measure 17 begins with a piano (*p*) dynamic. Measure 18 features a quintuplet (marked with a '5') in the right-hand staff. The system ends with a repeat sign and a first ending bracket.

Tempo 1:

Sixth system of musical notation, measures 21-24. Measures 21 and 22 contain triplets in the right-hand staff. Measure 23 has a fortissimo (*f*) dynamic. The system ends with a repeat sign and a first ending bracket.

8^a bassa.

First system of musical notation, measures 1-5. The key signature has two sharps (F# and C#). The music is in 2/4 time. The upper staff begins with a forte (*f*) dynamic and a half note rest, followed by a melodic line. The lower staff features a continuous eighth-note accompaniment. A dashed line with the number 8 is positioned below the first measure of the lower staff.

Second system of musical notation, measures 6-10. The upper staff continues the melodic line, ending with a half note rest and a forte (*f*) dynamic. The lower staff maintains the eighth-note accompaniment.

Third system of musical notation, measures 11-15. The upper staff features triplet eighth-note figures, marked with a forte (*f*) dynamic. The lower staff has a half note rest in the first measure, followed by a melodic line.

Fourth system of musical notation, measures 16-20. The upper staff continues with triplet eighth-note figures. The lower staff has a half note rest in the first measure, followed by a melodic line.

Fifth system of musical notation, measures 21-25. The upper staff begins with a half note rest and a forte (*f*) dynamic, followed by a melodic line. The lower staff features a continuous eighth-note accompaniment. Above the first measure of the upper staff, the text "Tromp. dans la coulisse," is written.

Sixth system of musical notation, measures 26-30. The upper staff continues the melodic line. The lower staff features a continuous eighth-note accompaniment, marked with a piano (*p*) dynamic.

Lento assai.

This musical score is for a piano piece, marked "Lento assai." (Very Slow). The key signature is two sharps (F# and C#), and the time signature is 2/4. The score is written for piano (p) and forte (f) dynamics. The piece features a complex, flowing melody in the right hand, often with triplets and slurs, and a more rhythmic, chordal accompaniment in the left hand. The tempo is indicated by the "Lento assai." marking. The score is divided into six systems, each with a grand staff (treble and bass clef). The first system begins with a piano (p) dynamic. The second system continues the melodic development. The third system introduces a forte (f) dynamic. The fourth system shows a crescendo leading to a forte (f) dynamic. The fifth system features a forte (f) dynamic. The sixth system concludes with a piano (p) dynamic. The piece is characterized by its slow, expressive tempo and intricate melodic lines.

This page of musical notation consists of six systems, each with a grand staff (treble and bass clefs). The key signature is two sharps (F# and C#). The notation includes various musical elements:

- System 1:** Features a melody in the treble staff with eighth and sixteenth notes, and a bass line with chords and single notes. A dynamic marking of *p* *espressivo* is present.
- System 2:** Continues the melodic and harmonic development with more complex rhythmic patterns.
- System 3:** Shows a continuation of the themes, with the bass staff featuring more active movement.
- System 4:** Includes a forte (*f*) dynamic marking and features more intricate chordal textures and melodic lines.
- System 5:** Further develops the musical ideas, with a crescendo leading into the final system.
- System 6:** Concludes the page with a final melodic flourish in the treble and a sustained bass line.

SUPPLÉMENT.

First system of the musical score. It consists of a grand staff with a treble and bass clef. The key signature has two sharps (F# and C#). The time signature is 3/4. The music features a melody in the treble staff with eighth and sixteenth notes, and a bass line in the bass staff with quarter and eighth notes. A dynamic marking *p* (piano) is present in the second measure.

Second system of the musical score. It begins with the tempo marking *All^o vivace.* and the instruction *(Trompettes au dehors)*. The system contains two measures of music. The first measure has a dynamic marking *f* (forte). The second measure features a triplet of eighth notes in the treble staff and a triplet of eighth notes in the bass staff, both marked with a dynamic *f*.

Third system of the musical score. It contains two measures of music. The first measure has a dynamic marking *p* (piano). The second measure has a dynamic marking *f* (forte). Above the second measure, the markings *cresc.*, *molto*, and *ma* are written.

Fourth system of the musical score. It contains two measures of music. Above the first measure, the markings *poco*, *a*, and *poco.* are written.

Fifth system of the musical score. It contains two measures of music. The first measure has a dynamic marking *f* (forte). The second measure has a dynamic marking *f* (forte).

Sixth system of the musical score. It contains two measures of music. The first measure has a dynamic marking *f* (forte). The second measure has a dynamic marking *f* (forte).

Allegro.

First system of music, marked **Allegro**. The score is in 2/4 time and B-flat major. The right hand features a series of chords and eighth notes, while the left hand plays a rhythmic pattern of eighth notes. Dynamics include *ff* (fortissimo) and *f* (forte).

Moderato.

Second system of music, marked **Moderato**. The tempo changes to 3/4 time. The right hand continues with chords and eighth notes, and the left hand plays a steady eighth-note accompaniment. A dynamic of *f* (forte) is indicated.

Third system of music. The right hand features a melodic line with eighth notes and a half note. The left hand continues with eighth notes. A dynamic of *p legato* (piano, legato) is indicated.

Fourth system of music. The right hand has a half note followed by a quarter note. The left hand continues with eighth notes. A dynamic of *p* (piano) is indicated.

Fifth system of music. The right hand has a half note followed by a quarter note. The left hand continues with eighth notes. A dynamic of *p* (piano) is indicated.

Sixth system of music. The right hand has a half note followed by a quarter note. The left hand continues with eighth notes. A dynamic of *f* (forte) is indicated.



This page of musical notation consists of six systems of staves. The first system shows a treble and bass staff with a melody in the treble and chords in the bass, marked *mf*. The second system continues the piece with a *f* dynamic. The third system features a complex treble staff with multiple beamed notes and a *f* dynamic. The fourth system has a *p* dynamic in the bass and a *sf* dynamic in the treble. The fifth system is marked *mf* and *f*. The sixth system concludes with a *pp* dynamic and a pedal instruction. Fingerings are indicated by numbers 1, 2, 3, and 6. The key signature has two sharps (F# and C#), and the time signature is 4/4.

First system of musical notation, measures 1-4. Treble and bass staves in G major (one sharp) and 2/4 time. Dynamics: *f* (measures 1-2), *staccato.* (measure 3), *dim. e* (measure 4).

Second system of musical notation, measures 5-8. Treble and bass staves. Dynamics: *rall.* (measure 5), *f* (Hommes et Femmes) (measure 6), *dim.* (measure 7), *legg.* (measure 8). Measure 6 includes triplets in the treble staff.

Third system of musical notation, measures 9-12. Treble and bass staves. Measure 10 features a crescendo hairpin.

Fourth system of musical notation, measures 13-16. Treble and bass staves. Measure 14 features a decrescendo hairpin. Measure 16 ends with a forte *f* dynamic.

Fifth system of musical notation, measures 17-20. Treble and bass staves. Measure 17 begins with an accent (^) on the first note of the treble staff.

Sixth system of musical notation, measures 21-24. Treble and bass staves. Measure 21 begins with a forte *f* dynamic and an accent (^). Measure 22 includes triplets in both staves. Measure 24 ends with an accent (^) on the final chord.

(Femmes seules)

First system of musical notation for piano. The key signature is two sharps (F# and C#). The music consists of two staves. The right staff features a triplet of eighth notes in the first measure, followed by another triplet. The left staff has a single eighth note in the first measure. A piano (*p*) dynamic marking is present in the second measure of the right staff.

legg.

Second system of musical notation for piano. The right staff begins with a *legg.* (leggiero) marking. It features a triplet of eighth notes in the first measure. The left staff has a single eighth note in the first measure.

Third system of musical notation for piano. The right staff features a triplet of eighth notes in the first measure. The left staff has a single eighth note in the first measure. A mezzo-forte (*mf*) dynamic marking is present in the second measure of the right staff.

legg.

Fourth system of musical notation for piano. The right staff begins with a *legg.* (leggiero) marking. It features a triplet of eighth notes in the first measure. The left staff has a single eighth note in the first measure. A mezzo-forte (*mf*) dynamic marking is present in the second measure of the right staff.

Fifth system of musical notation for piano. The right staff features a triplet of eighth notes in the first measure. The left staff has a single eighth note in the first measure. A mezzo-forte (*mf*) dynamic marking is present in the second measure of the right staff.

Sixth system of musical notation for piano. The right staff features a triplet of eighth notes in the first measure. The left staff has a single eighth note in the first measure. A forte (*f*) dynamic marking is present in the second measure of the right staff.

(Hommes seuls)

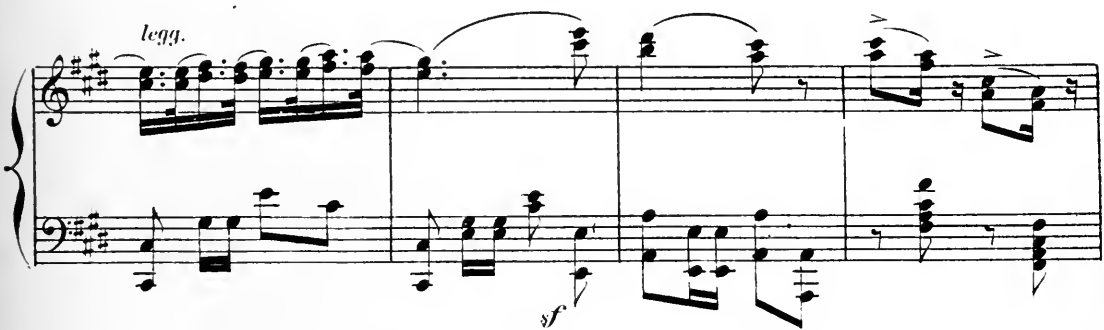
First system of musical notation. The key signature has two sharps (F# and C#). The music is written for piano with a grand staff. The first measure is marked *f* (forte). The second measure is marked *mf* (mezzo-forte). The third measure is marked *f*. The fourth measure is marked *mf*. The music features chords and some melodic lines in both staves.

Second system of musical notation. The first measure is marked *p* (piano). The second measure is marked *ff* (fortissimo). The music continues with chords and melodic lines. A crescendo hairpin is visible between the first and second measures of this system.

Third system of musical notation. The first measure is marked *p* (piano). The second measure is marked *ff* (fortissimo). The music continues with chords and melodic lines. A crescendo hairpin is visible between the first and second measures of this system.

Fourth system of musical notation. The first measure is marked *ff* (fortissimo). The music continues with chords and melodic lines. A crescendo hairpin is visible between the first and second measures of this system.

Fifth system of musical notation. The first measure is marked *f* (forte). The music continues with chords and melodic lines.



Lento assai

First system of music for 'Lento assai'. It consists of a grand staff with a treble and bass clef. The key signature has two sharps (F# and C#), and the time signature is 3/4. The music features a piano (*p*) dynamic. The right hand has a melodic line with triplets and slurs, while the left hand provides a harmonic accompaniment with chords and single notes. The tempo is marked 'Lento assai'.

Allegretto.

Second system of music for 'Allegretto.'. It continues the grand staff notation. The tempo changes to 'Allegretto.'. The music starts with a very piano (*pp*) dynamic in the right hand, which then moves to a piano (*p*) dynamic. The left hand has a steady eighth-note accompaniment. The key signature and time signature remain the same.

Third system of music for 'Allegretto.'. The right hand continues with a melodic line, and the left hand maintains the eighth-note accompaniment. The dynamic is marked *mf* (mezzo-forte). The key signature and time signature are consistent with the previous systems.

Fourth system of music for 'Allegretto.'. The right hand features a more complex melodic line with slurs and a piano (*p*) dynamic. The left hand continues with the eighth-note accompaniment. The key signature and time signature are consistent.

Fifth system of music for 'Allegretto.'. The right hand continues with a melodic line, and the left hand maintains the eighth-note accompaniment. The dynamic is marked *mf* (mezzo-forte). The key signature and time signature are consistent with the previous systems.



First system of musical notation. The treble staff features a melodic line with a sixteenth-note triplet marked with a '6' and a slur. The bass staff provides harmonic support with chords and single notes. Dynamics include *f* (forte) and *mf* *leg.* (mezzo-forte, legato).



Second system of musical notation. The treble staff continues the melodic development. The bass staff has a *p* (piano) dynamic marking. The system concludes with a *mf* (mezzo-forte) dynamic marking.



Third system of musical notation. The treble staff shows further melodic progression. The bass staff includes a *mf* (mezzo-forte) dynamic marking.



Fourth system of musical notation. The treble staff continues with its melodic line. The bass staff features sustained chords and a melodic fragment.



Fifth system of musical notation. The treble staff continues the melodic line. The bass staff includes a *ff* (fortissimo) dynamic marking. The system ends with a final chord in the bass staff.

First system of musical notation. Treble and bass staves. Treble staff has a series of eighth-note chords. Bass staff has a series of eighth-note chords. Dynamics: *fp* (first measure), *mf* (fifth measure).

Second system of musical notation. Treble and bass staves. Treble staff has a series of eighth-note chords. Bass staff has a series of eighth-note chords. Dynamics: *mf* (first measure).

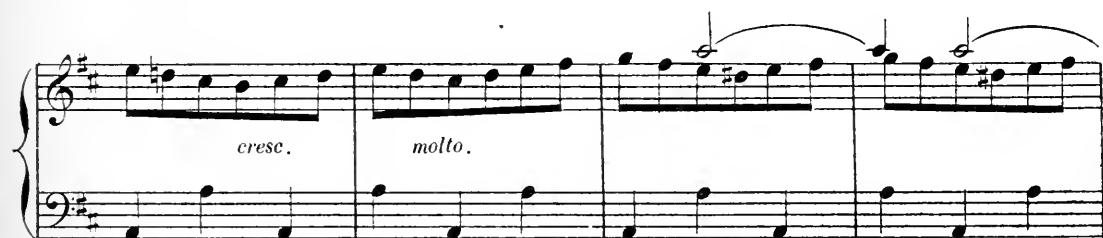
Third system of musical notation. Treble and bass staves. Treble staff has a series of eighth-note chords. Bass staff has a series of eighth-note chords. Dynamics: *p* (first measure).

Fourth system of musical notation. Treble and bass staves. Treble staff has a series of eighth-note chords. Bass staff has a series of eighth-note chords. Dynamics: *sf* (first measure), *f* (fourth measure).

All^o vivace.

Fifth system of musical notation. Treble and bass staves. Treble staff has a series of eighth-note chords. Bass staff has a series of eighth-note chords. Dynamics: *f* (first measure). Trills are marked above the treble staff.

Sixth system of musical notation. Treble and bass staves. Treble staff has a series of eighth-note chords. Bass staff has a series of eighth-note chords. Dynamics: *p* (first measure).





8

First system of a musical score. The treble staff contains a complex melodic line with many beamed sixteenth and thirty-second notes, some marked with a '5' (fingerings). The bass staff provides a harmonic accompaniment with chords and moving lines. The key signature has two sharps (F# and C#).

8

Tempo 1^{re}

f

Second system of the musical score. It begins with a measure marked '8' and a first ending bracket. The tempo is marked 'Tempo 1^{re}'. A forte dynamic '*f*' is indicated. The treble staff has a melodic line with some rests, while the bass staff has a steady eighth-note accompaniment.

8^a bassa

8^a bassa

Third system of the musical score, continuing the bass line from the previous system. It features a steady eighth-note accompaniment in the bass staff and a melodic line in the treble staff.

f

f

Fourth system of the musical score. It includes a first ending bracket. The treble staff has a melodic line with some rests, and the bass staff has a steady eighth-note accompaniment. Dynamics '*f*' are marked in both staves.

Fifth system of the musical score. The treble staff features a continuous triplet accompaniment. The bass staff has a melodic line with some rests.

Tromp. dans la coulisse.

f

Sixth system of the musical score. It includes a first ending bracket. The treble staff has a melodic line with some rests, and the bass staff has a steady eighth-note accompaniment. Dynamics '*f*' are marked in both staves.

Tromp. plus éloignées.

First system of musical notation. The treble staff contains a melody with a triplet of eighth notes and a dynamic marking of *p*. The bass staff features a rhythmic accompaniment with chords marked with a diagonal line and a '3' above them.

Second system of musical notation. The treble staff continues the melody with a triplet and a dynamic marking of *f*. The bass staff continues the rhythmic accompaniment with chords marked with a diagonal line and a '3' above them.

Third system of musical notation. The treble staff features a triplet of eighth notes. The bass staff continues the rhythmic accompaniment with chords marked with a diagonal line and a '3' above them.

Fourth system of musical notation. The treble staff begins with the tempo marking **Allegro.** and a dynamic marking of *f*. The bass staff continues the rhythmic accompaniment with chords marked with a diagonal line and an 'x' above them.

Fifth system of musical notation. The treble staff begins with the tempo marking **Lento assai.** and a dynamic marking of *p*. The bass staff continues the rhythmic accompaniment with chords marked with a diagonal line and an 'x' above them.

Aller page 153.

SCÈNE II

Entrée de NARR'HAVAS et des cavaliers Numides; MATHO.

NARR'HAVAS (à MATHO)

Moderato

Ter - reur et flé - au de Car - tha -

N. - ge, Toi, que le voi - le saint dont tu

N. t'es - em - pa - ré, A fait de tous ceux qu'elle ou -

N. - tra - - ge, Le chef su - perbe et vé - né - ré.

Ped.

Allegretto.

deciso

N. *Ma - thò, je viens à toi, t'of -*

Allegretto.

f.

N. *- frant mon al - li - au - ce. J'ai des é - lé -*

N. *- phants, de For Je suis Roi! Dix mil - le ca - va -*

N. *- liers com - battent a - vec moi Contre Car - thage unis*

N. dans la mê - me ven - gean - ce!

N. Nous pourrons la bri - ser, comme un fai - ble ro -

mf

N. - seau, Comme je brise cette lan - ce!

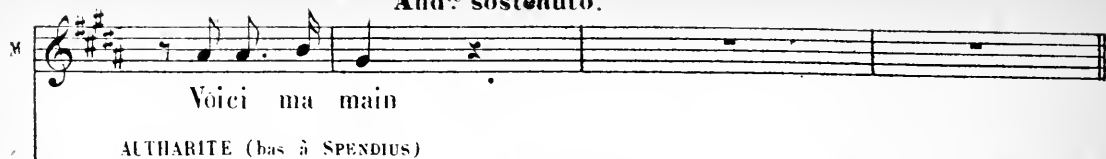
f

MATHO. Récit.

Rit. molto. J'accepte ton se - cours, ô Roi

p *mf*

And^{te} sostenuto.

M.  Voici ma main

AUTHARITE (bas à SPENDIUS)

Qui trahit aujourd'hui pourra trahir de main.

Tempo 1^{re} And^{te} sostenuto.*pressez.*

 *p* *f* *f* Tromp.

Les NUMIDES se mêlent aux MERCENAIRES On apporte un bouclier.

Allegretto.

 *f* *f* Ped.

MATHÔ. Récit. (Lento)

 *f* *f* Ped.

Vous, chefs, et vous, sol -

Récit. (Lento)

M.  *ff* *Largo molto*

- dats, jurez tous avec nous!

MATHÔ.

mf

Soyez témoins,

Dieux des ba.

NARR' HAVAS.

mf

Soyez témoins,

Dieux des ba.

SPENDIUS.

mf

Soyez témoins,

Dieux des ba.

AUTHARITE.

mf

Soyez témoins,

Dieux des ba.

Ténors.

mf

Soyez témoins,

Dieux des ba.

CHEFS NUMIDES.

Basses.

mf

Soyez témoins,

Dieux des ba.

Ténors.

mf

Soyez témoins, _____

MERCENAIRES.

Basses.

mf

Soyez témoins, _____

Même mouv!

*p**pp*

V. *tail - - les! Soyez té - moins, dieux infer -*
 V. *tail - - les! Soyez té - moins, dieux infer -*
 V. *tail - - les! Soyez té - moins, dieux infer -*
 A. *tail - - les! Soyez té - moins, dieux infer -*
tail - - les! Soyez té - moins, dieux infer -
tail - - les! Soyez té - moins, dieux infer -
 Dieux des batail - - les! Soy - ez témoins, _____
 Dieux des batail - - les! Soy - ez témoins, _____
 3 4 3 3

M. *ff* *f*
 _ naux! _____ Nous jurons de bra _ ver les mêmes fu _ né _

V. *ff* *f*
 _ naux! _____ Nous jurons de bra _ ver les mêmes fu _ né _

S. *ff* *f*
 _ naux! _____ Nous jurons de bra _ ver les mêmes fu _ né _

A. *ff* *f*
 _ naux! _____ Nous jurons de bra _ ver les mêmes fu _ né _

ff *f*
 _ naux! _____ Nous jurons de bra _ ver les mêmes fu _ né _

ff *f*
 _ naux! _____ Nous jurons de bra _ ver les mêmes fu _ né _

ff *f*
 dieux infernaux! _____ Nous jurons! _____

ff *f*
 dieux infernaux! _____ Nous jurons! _____

ff *f*

M. *- rail - les Nous jurons de com - battre en frères, en hé - ros, Nous jurons de mê -*

N. *- rail - les Nous jurons de com - battre en frères, en hé - ros, Nous jurons de mê -*

S. *- rail - les Nous jurons de com - battre en frères, en hé - ros, Nous jurons de mê -*

A. *- rail - les Nous jurons de com - battre en frères, en hé - ros, Nous jurons de mê -*

- rail - les Nous jurons de com - battre en frères, en hé - ros, Nous jurons de mê -

- rail - les Nous jurons de com - battre en frères, en hé - ros, Nous jurons de mê -

f
Nous jurons _____

f
Nous jurons _____

Poco allargando

M. *ler, no - tre sang et nos os, notre sang et nos os! _____*

N. *ler, no - tre sang et nos os, notre sang et nos os! _____*

Sp. *ler, no - tre sang et nos os, notre sang et nos os! _____*

A. *ler, no - tre sang et nos os, notre sang et nos os! _____*

ler, no - tre sang et nos os, notre sang et nos os! _____

ler, no - tre sang et nos os, notre sang et nos os! _____

ous jurons! _____

ous jurons, nous ju - rons!

Poco allargando

ff

f a Tempo

Soy - ez té - moins, dieux des ba -

f Soy - ez té - moins, dieux des ba -

f Soy - ez té - moins, dieux des ba -

f Soy - ez té - moins, dieux des ba -

f Soy - ez té - moins, dieux des ba -

f Soy - ez té - moins, dieux des ba -

f Soy - ez témoins

f Soy - ez témoins

a Tempo.

f

Ped.

☆

M.
tail _les! Soy_ez té_moins dieux in _ fer_

N.
tail _les! Soy_ez té_moins dieux in _ fer_

Sp.
tail _les! Soy_ez té_moins dieux in _ fer_

A.
tail _les! Soy_ez té_moins dieux in _ fer_

dieux des batail_les! Soy_ez témoins

dieux des batail_les! Soy_ez témoins

f

Ped. ☆ Ped. ☆

ff
M. *ff*
- naux! _____

ff
V. *ff*
- naux! _____

ff
S p. *ff*
- naux! _____

ff
A. *ff*
- naux! _____

ff
- naux! _____

ff
- naux! _____

ff
dieux in - fer - naux! _____

ff
dieux in - fer - naux! _____

ff
mf

p

MATHÔ

Poco più mosso Voi-ci la nuit, in-terrompez vos jeux.

pp

M. Rentrez au camp sans tarder davan-ta-ge Et que partout étincellent les

M. feux.

AUTHARITE (à Mathô)

Deux transfu-ges sont là qui viennent de Car - thage Et demandent à voir le chef très valeu

pp

a Tempo

M. Sur le champ dans ma ten-te introduis-les tous deux.

A. - feux

5 4 3 2 1 3 4 1 2

(MATHÔ descend vers l'avant scène pendant que SALAMMÔ et SHABABARIM paraissent, guidés par des mercenaires, *sotto voce*.

NARR' HAVAS.

Si c'était Salamm-hô qui parut en ces lieux Vic-ti-me d'un a-

au travers du camp qui s'éclaire peu à peu, lis sont couverts de manteaux et voilés tous deux, méconnaissables à

-mour sa-cri-lè-ge, o-di-eux, Pour la re-conqué-rir et venger mon in-

leur vue NARR' HAVAS se sent pris d'un doute)

(Il s'élançe vers

- ju-re Rien ne me conte-ra pas même le par-ju-re.

SALAMMÔ; mais SHABABARIM se place entre elle et lui et se jetant à ses pieds jaise le bas de son manteau. En

même temps il se découvre le visage, NARR' HAVAS en se dégageant reconnaît SHABABARIM qui lui fait un geste de silence et l'entraîne vers le camp tandis que SALAMMÔ continue à se diriger vers MATHÔ. (On referme la tente)

même temps il se découvre le visage, NARR' HAVAS en se dégageant reconnaît SHABABARIM qui lui fait un geste de silence et l'entraîne vers le camp tandis que SALAMMÔ continue à se diriger vers MATHÔ. (On referme la tente)

This system contains three staves of piano accompaniment. The first staff begins with a piano (*p*) dynamic and a mezzo-forte (*m.f.*) section. The second staff includes a fortissimo (*f*) section and a pedaling instruction (*Ped.*). The third staff continues the accompaniment with a piano (*p*) dynamic and a *molto cresc.* (much crescendo) section. Rehearsal marks 8 and 8^{va} are indicated at the beginning and end of the system respectively.

2^e TABLEAU.

La tente de Mathò.

Trophée d'armes, au milieu duquel le Zaïmph, caché par une peau de lion; un lit de repos, au fond à droite.

SCÈNE I

And.^{te} sostenuto.

This section contains the musical score for the scene. It begins with a piano (*PIANO*) section marked *f* (forte) and *p* (piano). The score includes vocal parts for SALAMMBÒ and MATHÒ, with the lyrics "C'est moi! Salammbò!". The piano accompaniment features complex rhythmic patterns and a *ten.* (tension) section. Pedaling instructions (*Ped.*) and star symbols (*☆*) are used throughout the score.

Poco rit. Largo.

First system of the musical score. The piano part is in the lower register, featuring a melody with triplets and a dynamic marking of *mf*. The vocal part is in the upper register, featuring a melody with triplets and a dynamic marking of *mf*.

SALAMMO, (très solennelle)

Second system of the musical score. The piano part is in the lower register, featuring a melody with triplets and a dynamic marking of *pp*. The vocal part is in the upper register, featuring a melody with triplets and a dynamic marking of *p*. The text "La voix des Dieux à moi s'est fait en." is written below the vocal staff.

Third system of the musical score. The piano part is in the lower register, featuring a melody with triplets and a dynamic marking of *pp*. The vocal part is in the upper register, featuring a melody with triplets and a dynamic marking of *p*. The text "ten - dre Je viens i - ci, soldat, pour te re-prendre Le voi - le di - vin; Je n'ai trem." is written below the vocal staff.

Più mosso.

Fourth system of the musical score. The piano part is in the lower register, featuring a melody with triplets and a dynamic marking of *pp*. The vocal part is in the upper register, featuring a melody with triplets and a dynamic marking of *p*. The text "blé de la nuit. Ni des pi - ques, ni d'être i - ci, Soldat, Les Dieux pu." is written below the vocal staff.

Più mosso.

Fifth system of the musical score. The piano part is in the lower register, featuring a melody with triplets and a dynamic marking of *pp*. The vocal part is in the upper register, featuring a melody with triplets and a dynamic marking of *p*. The text "ni - ques me donnaient la main, Je viens sans" is written below the vocal staff.

Sa. *armes et pourtant ven - ge - res - - - se, Pour dé - li -*

f.

Sa. *- ver, soldat, no - tre dé - es - - se. Sau -*

p *f.*

Ritenu to.

Sa. *- ver mon pa - ys!*

Ritenu to.

ff

Più lento. *p* *(avec énergie.)*

Sa. *Rends-moi le voile ai - mé - - - de ma pa - tri - e, On frappe -*

Più lento.

pp

Ped.

dolente.

Sa. -moi, soldat, et prends ma vi - e!...

f *p*

MATHÔ.

Sa. J'ordonne! o-bé - is! -ô char - me cru -

p

Ped. ☆

M. - el et suprême! Maudis-moi, mais ne me fuis

42/8

Più mosso.

M. pas! Ah! je voudrais mourir... mou -

Più mosso.

6/8

M. *rir* entre tes bras! *Jesuis à toi, oui, tout à toi!*

f *p*

molto espress sotto voce. (Sur un geste de SALAMMÈO, MATHÈO)

M. *Je t'ai - - - me!* **Più mosso.**

2 Ténors. *mf* *3*
(Dans le camp, au loin) Des feux ont bril - lé - là bas!

2 Basses. *mf* *3*
Des feux ont bril - lé - là bas!

Più mosso. *p* *mf* *3*

s'approche du trophée et arrachant la peau du lion découvre le Zaûmph qui apparaît resplendissant de lumière. A ce moment grand coup de tonnerre)

f *f*

Soldats veil - lez! Veillez sol - dats!

Soldats veil - lez! Veillez sol - dats!

sf *p* *f* *Ped.* ☆

Andante.

ff

Ped. ☆

MATHO.

f

Le voi-là, ce voi-le sa-crée.

M.

Le voi-là, ce

M.

voile a-do-ré. Vois! son tis

M.

2

su-di-vin-ray-on-ne!

M. *ff*

De son é - clat, de sa splen -

M. *più dolce*

- deur En - i - vre tes yeux et ton

p

Ped. ☆ Ped. ☆

M.

cœur! Il est à toi, je te le

f

Ped. ☆

M.

don - ne!

Même mouv!

f

SALAMBO (s'agenouillant)

p 3 3 3

O Ra-bet-na, Ba-a-let, Ty-ra-tha! A-na-ï-tis, Der-cé-

pp

SALAMBO se relève, s'approche du Zaïmph et va pour le prendre.

Sa. - to, My-lit-ta! —

Ténors. *mf* 3
(au dehors) Des feux ont bril-lé — là bas! Soldats veil-

VOIX DES SENTINELLES.

Basses. *mf* 3
Des feux ont bril-lé — là bas! Soldats veil-

MATHÔ (Parrêtant)

Que fais-tu?

f - lez, veillez sol-dats!

f - lez, veillez sol-dats!

f *p*

Ped. *

Lento e semplice.

SALAMMÈO.

Allegro.

Je retourne à Car - tha - ge.

Lento e semplice.

Allegro.

Ped.

☆

MATHÈ.

Ah! tu viens re-prendre le Zaïmph, pour me li -

ff

mf

M. - ver aux tiens.

Dé - sar - mé,

ma for - ce a - bat -

M. (prenant l'épée et la levant sur SALAMMÈO)

- tu - e:

Nes - sa - ye

vi. pas de t'en fuir! je te tu - e! Vier - ge in - so -

p

M. - lente, aux fiers re - gards, tu m'ap - par -

cresc. molto

cresc. molto

M. - tiens, Je suis le maître et toi. l'esclave et la ser -

f

f

vd

vi. - vante. Tes tem - ples, tes pa - lais, dans les cris, l'é-pou -

p

p

M. *f*
 - van - te Sé - crou - le - ront en feu sous le ciel rou - gis -

... sant _____ *f* Tes vais - seaux flot - te -

M. *très accentué,*
 ... ront _____ sur des va - gues de sang!
Battez à 2 temps
ff *ff* Ped.

M. *senza rigore,*
 Pas un pal -

a Tempo.

M. *—_mier — sur ce ri - va - ge, Pas u_ne*

a Tempo.

M. *pier - - re ne di - ra:*

M. *Elle était là Car - tha - - ge*

(se jetant à lui)

SALAMBO.

Récit. *3*

Frappe-moi donc la pre-

a Tempo. **Lento.**

Sa. *mière!* *Ah! — par_ don!*

a Tempo. **Lento**

f *p*

3 3 3

M. *ad lib.* **Larghetto.**

Pi_ tié! *j'ai per_du la rai_ son!*

Larghetto. (50 : ♩.)

col canto.

pp

Ped. *

SALAMBO, (à part)

Ta_nit, *saue-moi de moi_ mè_ me!*

2 2

Même mouv! **MATHO.** *p*

Même mouv! *pp*

pp

Ped.

M. *leux* Profonds comme la mer et purs comme l'au -

M. *f* - ro - re! Je m'a - bandonne à toi! *poco sf* Tes Dieux se - ront mes

A. Dieux, *3* Ô Salammhô! *f* mon bien, mon

SALAMMBÔ. *a Tempo.* Dieux! quel trouble s'é -

M. *poco rit.* à - me, Salammhô *3* je t'a - do - re *a Tempo.*

Sa. *veille en mon cœur é_per_du? Quel feu di_vin en moi s'est ré_pan_*

Ped.

Sa. *_du? Ah! l'univers est oubli_*

MATHÔ (suppliant)

Ô Salammò, mon bien, mon

Ped. ☆

Sa. *-é Quand il m'im plo-re!*

M. *à-me, Salammò, je t'a-do-re!*

pp poco rall. pp

(MATHO va prendre le Zaimph.)

A ce moment l'orage qui grondait sourdement éclate dans

Allegro.

First system of the musical score. The piano part (left) has a tempo of 12/8 and a dynamic marking of *f*. The bass part (right) has a tempo of 6/8 and a dynamic marking of *f*. The tempo is marked **Allegro.**

toute sa force; par intervalles le vent soulève le rideau et l'on aperçoit le camp que les éclairs illu-

Second system of the musical score. The piano part (left) has a tempo of 3/8 and a dynamic marking of *sf*. The bass part (right) has a tempo of 3/8 and a dynamic marking of *sf*.

minent. Appels de clairons se répandant de place en place; une rumeur vague s'élève et grandit.)

Third system of the musical score. The piano part (left) has a tempo of 3/8 and a dynamic marking of *sf*. The bass part (right) has a tempo of 3/8 and a dynamic marking of *sf*.

Fourth system of the musical score. The piano part (left) has a tempo of 3/8 and a dynamic marking of *sf*. The bass part (right) has a tempo of 3/8 and a dynamic marking of *sf*.

Voix au dehors.

Tén.

Fifth system of the musical score. The piano part (left) has a tempo of 3/8 and a dynamic marking of *sf*. The bass part (right) has a tempo of 3/8 and a dynamic marking of *sf*.

A - ler - te, com - pa -

Sixth system of the musical score. The piano part (left) has a tempo of 3/8 and a dynamic marking of *sf*. The bass part (right) has a tempo of 3/8 and a dynamic marking of *sf*.

-gnons, Aux ar - mes, les clai - rons! c'est l'enne -

-gnons, Aux ar - mes, les clai - rons! c'est l'enne -

-mi! Les soldats de Car - tha - ge L'enne - mi

-mi! Les soldats de Car -

vient pendant l'o - ra - ge, A - ler - te, compa -

2^{es} Tutti.

-thage! A - ler - te! A - ler - te, compa -

-gnons.

-gnons.

f Poco rit.

a Tempo.

SALAËMBÔ (repoussant le zâïmph que MATHÔ lui offre)

Non! gar - de ton pré - sent et lais - se - moi par -

a Tempo.

f p

Sa. -tir! C'en est fait! laisse moi sui - vre ma des - ti -

poco rit e dolce.

Sa. -né - e! Va! mes Dieux m'ont abandon - né - e, Ma - thò, Ma -

col canto

a Tempo. MATHÔ.

Sa. *thò, je ne puis te ha - ir. Salammbò!* **Più mosso.**

Ténors. (Voix au dehors, plus rapprochées) *Tra - hi -*

Basses. *Tra - hi -* **Più mosso.**

p *3* *3* *pp* *f*

- son! Les per - fi - - des! Aux

- son! Les per - fi - - des! Aux

Même mouv!

SALAMMBÔ.

On t'ap - pelle au com -

ar - - mes! Les Nu - mi - des!

ar - - mes! Les Nu - mi - des!

Soprano (suppliante)
 bat, a - dieu! Va! lais - se - moi par -

Soprano *f* MATHÔ.
 tir. Non, non, non, non, ma vie — et ma gloi - re, c'est

Rit.

M.
 toi! Ah! je

f Rit.

Poco più mosso.

M.
 t'aime — à per - dre la vi - e!

p Poco più mosso.

M. *Rit.* *a Tempo.* *p*
 Vier - ge dont mon âme est ra - vi - e Voi -
a Tempo.
Rit. *pp*

M. (il prend le Zaïmph et le place sur les épaules de SALAMBO)
 - là ton manteau nup - ti - al!
p *Battez à 2 temps.*
Ped.

SALAMBO. (faiblissant)
 Ah! à quel pouvoir fa - tal tu me li - vres, Dé -
Rit. *col canto.* *f* *p* *suivez.*

Sa. MATHÔ. (l'attirant à lui)
Rit. *p*
 - es - se! Viens sur ce cœur que tu remplis d'i - vres - se!
p *col canto.*

a Tempo. (Battez à 4 temps)

Poco più mosso.

p
pp
molto cresc.
poco rit.

And^e sost.

ff
p
legato e cantando.

SALAMMÔ (défaillant MATHÔ l'entoure de ses bras)

mezzo voce

O souffrance adora-ble, ineffable lan-gueur!
Un ordre des Ba-

- als m'entraîne et me soule-ve
Dans des nuages d'or

Sa. m'empor_tant comme un rê - ve... La force m'aban_

Ped.

Sa. _don - ne et mes yeux pleins de larmes Se voilent... Dans l'effroi, dans l'extase je

pp

MATHO.

Sa. meurs! Sois à moi pour ja_mais!

p *f* *p* *p*

SALAMBO (se livrant dans les bras de MATHO)
sotto voce.

Ah! _ voi le ton flam-beau, Ta_nit!

pp

M. *- pel - - lent !*

M. *Tout le camp est en feu! Des ar - mes é - tin -*

M. *- cel - lent! au com - bat! au com -*

ff

Ped ★

M. *(s'arrachant à SALAMMO) éperdue*

- bat! Adieu!

8-

Ped. ★

(Il prend son épée restée abandonnée et il s'élance au dehors.)

Piano accompaniment for the first system, featuring a treble and bass staff with chords and arpeggiated figures.

SCÈNE II

Piano accompaniment for the second system, including a "Poco rit." marking and a dynamic change to "ff".

SALAMMBÔ.
sotto voce ma con molto espressivo.

Vocal and piano accompaniment for the third system, with lyrics "Le voi-le saint est re-con-quis!". The piano part features arpeggiated chords.

a Tempo.

Vocal line for the fourth system, starting with "Mais, que la fou-dre me dé-vo-re!". The marking "molto espress." is present.

a Tempo.

Piano accompaniment for the fifth system, featuring a "mf" dynamic and a triplet of eighth notes.

dieux cruels,

Je vous abhorre Et vous mau-

Elle s'enfuit couverte du Zaïmph, La tente disparaît, côté jardin; en rideau de gaze

ff

masque le champ de bataille. Le combat s'étend au loin. L'incendie a gagné

ff

le camp.

First system of piano accompaniment. Treble and bass staves. Treble staff features a melodic line with triplets and slurs. Bass staff features a rhythmic accompaniment with triplets and slurs. Dynamics include *ff*.

Second system of piano accompaniment. Treble and bass staves. Treble staff features a melodic line with triplets and slurs. Bass staff features a rhythmic accompaniment with triplets and slurs. Dynamics include *ff*. Pedal marking "Ped." is present at the end of the system.

Third system of piano accompaniment. Treble and bass staves. Treble staff features a melodic line with triplets and slurs. Bass staff features a rhythmic accompaniment with triplets and slurs. Dynamics include *ff*.

(Voix au dehors)

Ténors.

Tenor vocal staff. Treble clef. Dynamics include *f*. The staff contains the vocal line for the Tenors, starting with "Ah!".

Basses. Ω

Bass vocal staff. Bass clef. Dynamics include *f*. The staff contains the vocal line for the Basses, starting with "Ah!".

Fourth system of piano accompaniment. Treble and bass staves. Treble staff features a melodic line with triplets and slurs. Bass staff features a rhythmic accompaniment with triplets and slurs. Dynamics include *ff*. Pedal marking "Ped." is present at the end of the system.

Fifth system of piano accompaniment. Treble and bass staves. Treble staff features a melodic line with triplets and slurs. Bass staff features a rhythmic accompaniment with triplets and slurs. Dynamics include *ff*. Pedal marking "Ped." is present at the end of the system.

Sixth system of piano accompaniment. Treble and bass staves. Treble staff features a melodic line with triplets and slurs. Bass staff features a rhythmic accompaniment with triplets and slurs. Dynamics include *ff*. Pedal marking "Ped." is present at the end of the system.

The musical score is written for piano and includes the following elements:

- System 1:** Treble and bass staves. Treble clef has a 2/8 time signature. Dynamics include *ff* (fortissimo) and *ff*. Pedal markings are present: "Ped." and "Ped. 1". Fingering numbers (1, 2, 3, 5) are indicated.
- System 2:** Treble and bass staves. Dynamics include *f* (forte) and *f*. Pedal markings are present: "Ped." and "Ped. 1". Fingering numbers (1, 2, 3, 4, 5, 6) are indicated.
- System 3:** Treble and bass staves. Dynamics include *f* (forte). Pedal markings are present: "Ped." and "Ped. 1". Fingering numbers (1, 2, 3, 4, 5, 6) are indicated.
- System 4:** Treble and bass staves. Dynamics include *f* (forte). Pedal markings are present: "Ped." and "Ped. 1". Fingering numbers (1, 2, 3, 4, 5, 6) are indicated.
- System 5:** Treble and bass staves. Dynamics include *f* (forte). Pedal markings are present: "Ped." and "Ped. 1". Fingering numbers (1, 2, 3, 4, 5, 6) are indicated.
- System 6:** Treble and bass staves. Dynamics include *f* (forte). Pedal markings are present: "Ped." and "Ped. 1". Fingering numbers (1, 2, 3, 4, 5, 6) are indicated.
- System 7:** Treble and bass staves. Dynamics include *p staccato* (piano staccato) and *f* (forte). Pedal markings are present: "Ped." and "Ped. 1". Fingering numbers (1, 2, 3, 4, 5, 6) are indicated.
- System 8:** Treble and bass staves. Dynamics include *mf* (mezzo-forte) and *mf* (mezzo-forte). Pedal markings are present: "Ped." and "Ped. 1". Fingering numbers (1, 2, 3, 4, 5, 6) are indicated.

Performance instructions include:

- ff* (fortissimo)
- f* (forte)
- p staccato* (piano staccato)
- mf* (mezzo-forte)
- mf* (mezzo-forte)

Pedal markings include:

- Ped.
- Ped. 1

Fingering numbers (1, 2, 3, 4, 5, 6) are indicated throughout the score.

(Tromp. dans la coulisse.)

Ténors. *p* *20*

Basses. (au dehors) *p* Ah! _____

_____ Ah! _____

p *cresc. poco a poco.*

(dans le lointain) *p* *cresc. poco a poco.*

(plus rapproché) *p* *cresc. poco a poco.* *La rideau de nuage s'élève. ORCHESTRE.* Ped. ☆

f *cresc.* *seen*

do *mol* *to*

First system of musical notation, piano accompaniment. The right hand features a series of eighth-note triplets, while the left hand plays a steady eighth-note bass line. The key signature has two flats, and the time signature is 4/4.

Second system of musical notation, piano accompaniment. The right hand has a triplet of eighth notes followed by a dotted half note. The left hand continues with eighth notes. The instruction *f* Tempo di marcia. is written above the right hand. A *Ped.* (pedal) marking is placed below the left hand.

Third system of musical notation, piano accompaniment. The right hand consists of a series of chords. The left hand has eighth notes with occasional chords. *Ped.* markings are present below the left hand, with a star symbol (*) between them.

Fourth system of musical notation, piano accompaniment. The right hand features a triplet of eighth notes. The left hand has eighth notes. A *Ped.* marking is at the end of the system.

Fifth system of musical notation, piano accompaniment. The right hand has a triplet of eighth notes. The left hand has eighth notes. A *p* (piano) dynamic marking is present. A *Viol.* (Violin) part is indicated above the right hand.

Sixth system of musical notation, piano accompaniment. The right hand has a triplet of eighth notes. The left hand has eighth notes. A *p* (piano) dynamic marking is present. A *Tromp.* (Trumpet) part is indicated above the right hand. The instruction *mf cresc.* is written below the right hand, followed by *poco* and *a*. The system ends with *poco.* and *Enchainez.*

Le Champ de bataille.

Quand le rideau de nuages se relève, il découvre le Champ de bataille jonché de ruines et de morts. Horizon très étendu. Effet du soleil levant: ciel orangé. Au fond, le camp barbare détruit dont les ruines fument encore. A l'extrême lointain, Carthage.

SCÈNE I

HAMILCAR, NARR' HAVAS, L'ARMÉE CARTHAGINOISE, LES NUMIDES, puis SHAHABARIM,
des PRÊTRES, du PEUPLE, des VIEILLARDS, des ENFANTS DE CARTHAGE.

Même mouv!

PIANO.

Ténors.

HAMILCAR, NARR' HAVAS, GISCON,
le Chœur des CARTHAGINOIS et des NUMIDES

f Più mosso.

Tri - om - - - phe! Tri -

Basses.

Tri - om - - - phe! Tri -

ff Più mosso.

Ped.

- om - phe! Gloi - re! Gloi - re! vic -

- om - phe! Gloi - re! Gloi - re! vic -

Ped.

☆

Ped.

☆

- toi - - - - - re!
 - toi - - - - - re!
 Ped. ☆

pp *f* *pp* *f*
 Ped. ☆ Ped. ☆

HAMILCAR. *f*
 Car - thage est li - bre! Et ses fa - rouches en - ne -
f *mf*

- mis disper - sés, a - néan - tis!
p

II. Du ba_tail_lon sa - cré la va - leur é - tait

II. vai - ne: Dé - ja nos é - le -

II. - phants s'en_fuy - aient dans la plai - ne Mais un se_cours du

II. ciel sur nous est descen - du

rit. a Tempo.

a Tempo.

rit.

Ped.

☆

dolce.

poco largo.

pp

cresc. poco.

Ped. ☆

Ped. ☆

Oui, Ta - nit a - pai - sé - e,

sempre rall.

3

3

sempre rall.

Ped. ☆

Ped. ☆

Ou - bli - ant sa co - lè - re, A

cresc. poco a poco.

mf

Ped. ☆

Ped. ☆

ré - pan - du sur nous sa clar - té tu - té - lai - - re: Ta - nit pour

Moderato

f

Moderato

ff

Ped. ☆

Ped. ☆

Ped. ☆

nous a - côm - bat - - tu!

Tén.

Basses.

CARTHAGINOIS ET NUMIDES.

Gloire à Ta -

Gloire à Ta -

SHABBARIM.

Que par-tout l'encens fu-me Sur
 _nit! Gloire à Ta-

Sh. les au-tels de la-ci-té! Ô Ta-

_nit! Ô Ta-

_nit! Ô Ta-

Ped. ☆

Ped. ☆

Sh. _nit! Que le feu con-su-me

_nit!

_nit!

Ped. ☆

Ped. ☆

Sh. _nit! Que le feu con-su-me

_nit!

_nit!

Ped. ☆

Ped. ☆

Sh. *Un ho - lo - causte of - fert à ta di - vi - ni -*

f *p*

Ped. *☆* Ped. *☆*

Sh. *SARRHAVAS.*
- té! Hamil - car, tu le sais, J'avais dans un mo -

pp *pp*

mf

- ment de fu - reur, de fo - lie, Aux en - ne - mis de ta pa -

mf

- trie Apporté mon ap - pui. Ma co - lère en - vo -

Récit. *Récit.*

N. *lée* J'ai rompu mes li_ens Et suis ve_nu vers

Allegretto. *poco rit.* *a Tempo.*
 N. toi! Dans la mê_lée Mes ca_va_

Allegretto. *poco rit.* *a Tempo.*
mf *fp*

N. _liers se sont u_nis aux tiens!

HAMILCAR (froidement)
poco più lento.
 J'i_gnore, ô Roi, quel

H.

mf

prix t'offriront les an - ciens, Mais, Hamil - car n'est point in - grat

NARR'HAVAS

3

La récom -

p

mf

N.

- pense la plus char - man - te Et le prix le plus beau, Hamil - car, —

f

3

p

f

HAMILCAR. *sotto voce*

3

Salam -

(montrant SALAMMBÔ qui paraît au fond du théâtre)

N.

sont en ta puis - sance... Ta fil - le!

p

Ténors.

sotto voce.

3

Salam -

Basses.

3

Salam -

p

SCÈNE II

(SALAMBO, très pâle et couverte d'un long manteau noir, descend lentement)

Même mouv!

HAMILCAR.

_bò!

NARR' HAVAS.

espress, ma dotee,

Quelle pâ - leur _____ mor -

TÉNORS

_bò!

BASSES.

Même mouv!

PIANO.

p

_tel - - le!

Quelle est tou -

Quel - - le pâ - leur _____ mor - tel - le!

Quel - - le pâ - leur _____ mor - tel - le!

pp

- chante et quelle est bel - le Mar - chant d'un
poco sf
 Quel - - - le est bel - le!
poco sf
 Quel - - - le est bel - le!
 Ped. ☆

pas re - li - gi - eux Et sans le -
pp
 Quelle - - - est bel - le!
pp
 Quelle - - - est bel - le!
 Ped. ☆

- ver sur nous les yeux!
sotto voce
 Quelle - - - est bel - le!
sotto voce
 Quelle - - - est bel - le!
pp *pp*
 Ped. ☆

Même mouv! avec l'allure de récitatif.

SALAMMBÔ (encore au fond du théâtre)

Le ga - ge à qui vous de - vez la vic - toi - re, Le voi - le de Ta -

Même mouv! avec l'allure de récitatif.

nit, ray - nant de sa gloire, Il est re - conquis! le voi - là!

rit. a Tempo.

(Elle écarte son manteau et montre le Zaïmph)

Tén. *f* Ô joie! — es - poir! — or - gueil! — C'est

Basses. *f* Ô joie! — es - poir! — or - gueil! — C'est

8- *ff* Ped. ☆ *ff* Ped. ☆ *ff* Ped. ☆

no - tre bon gé - ni - e! Salammbô — sois bé - ni - - - e!

no - tre bon gé - ni - e! Salammbô — sois bé - ni - - - e!

8- *f* Ped. ☆ *f* Ped. ☆

NARR' HAVAS (à part)

Ma -

pp

(adorant le Zaïmph)

A - na - ï - tis, Der - cé - to, My - lit - ta!

pp

A - na - ï - tis, Der - cé - to, My - lit - ta!

*dim.**pp*

Ped. ☆

HAMILCAR à SALAMBO.
sotto voce.

- thò, sans doute est mort en trompant ma co - lè - re!

Qu'as-tu

O Rabet - na, Ba - a - - let, Ty - ra - tha! —

O Rabet - na, Ba - a - - let, Ty - ra - tha! —

*pp*SALAMBO, *ad lib.*

SALAMBO voile le Zaïmph en rajustant son manteau.

J'ai sauvé ma pa - trie et mon père!

fait?

pp

(murmurant)

Ana - ï - tis, Dercé - to, Mylit - ta!

pp

Ana - ï - tis, Dercé - to, Mylit - ta!

ppp

Ped.

SCENE III.

Più mosso.

TÉNORS.

Des

BASSES.

*Più mosso.**Tromp. au dehors.*

Des chefs prisonniers!

PIANO.

*f**dim.*

Ped.

chefs prisonniers!

Man.

Man.

All^o vivace.

- dits! sa - cri - lé - ges! Ban - dits! Scé - lé -

All^o vivace. dits! sa - cri - lé - ges! Ban - dits! Scé - lé -*ff*

- rats! dé - tes - table en - gean - - - - - ce!

- rats! dé - tes - table en - gean - - - - - ce!

Ped. *

La croix! la croix! la tor -

La croix! la croix! la tor -

f

- tu - - - - re! Ven - gean - ce! ven -

- tu - - - - re! Ven - gean - ce! ven -

f

- gean - ce! ven - gean - - - - - ce!

- gean - ce! ven - gean - - - - - ce!

ff

mf **Moderato.**

CHEFS BARBARES prisonniers. Nous saurons subir no-tre sort!
AUTHARITE avec les Bassés.

mf

Nous saurons subir no-tre sort!

Moderato.

ff

p

Nous ne demandons point de grâ - ce! Nous se - rions sans pi - tié, vain -

Nous ne demandons point de grâ - ce! Nous se - rions sans pi - tié, vain -

pp

Ped. ☆

-queurs à vo-tre place! Envoy-ez nous donc à la mort!

-queurs à vo-tre place! Envoy-ez nous donc à la mort!

pp

Ped. ☆

SPENDIUS se jetant aux pieds d'HAMILCAR.

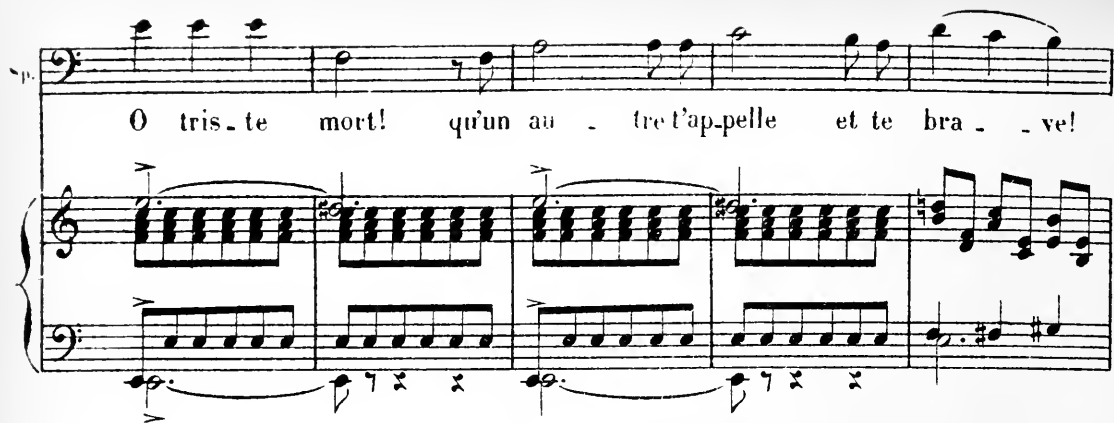
Noble Ha - mil - car, sauve - moi! ce lam-

All^o vivace.

molto leggiero e staccato.

Sp - beau de pour - pre, je l'ar - rache et

Sp - redeviens es - cla - ve.

Op. 

O tris-te mort! qu'un au-tre t'ap-pelle et te bra-ve!

 AUTHARITE. *f*

Sau-ve-moi, Narr' Ha-vas! sauve-moi, Sa-lamm-bò! 0

A. 

hon-te! devant un mai-tre Lâche-ment s'humi-li-er Et lâ-che-

A. 

-ment sup-pli-er Jus-qu'à Narr' Ha-vas— ce

HAMILCAR.

A. *traî - tre! Tous à la mort! Que l'on*

H. *dres - se leurs croix!*

Ténors. *Tous à la*

Basses. *Tous à la*

mort! Que l'on dres - se leurs croix!

mort! Que l'on dres - se leurs croix!

SCÈNE IV.

Più mosso

PIANO.

Récit.

MATHÔ se levant du milieu des cadavres, son épée brisée à la main.

Dressez la mienne aus.

Récit.

Ped.

Allegro.

SALAMMBO.

Grands dieux! je le revois!

- si!

SHAHABARIM, NARR' HAVAS, HAMILCAR,
SPENDIUS, AUTHARITE et les CHEFS BARBARES.

Mathò!

Mathò!

Ténors.

Mathò!

Basses.

Mathò!

Allegro.

f

f

CHŒUR.

Ténors.

p $\overbrace{\quad\quad\quad}^3$ *f**mf*

Dans l'a_go_nie hor - ri - ble Le li-on est en_cor ter.

(reculant)

Basses.

p $\overbrace{\quad\quad\quad}^3$ *f**mf*

Dans l'a_go_nie hor - ri - ble Le li-on est en_cor ter.

Moderato

Ped.

☆

MATHÔ

Récit

Pourquoi ces cris et cet ef -

_ ri - ble!

_ ri - ble!

Allargando

 $\overbrace{\quad\quad\quad}^3$ $\overbrace{\quad\quad\quad}^3$ $\overbrace{\quad\quad\quad}^3$ *f*

M.

_ froi?

Quoi!

vous re_cu_lez tous!

A - vez - vous peur de

p

(il jette son épée)

M. moi? Ne craignez rien! ma force est épu - sé - e! Mon épée est bri

SALAMBO (à part) *espress.*

Ciel! viens me se_cou -

M. - sé - e! mon cœur aus - si!

Moderato

f *p* *pp*

Ped. ☆

dolent

Sa. -rir! J'appelle en vain la mort! Je ne peux pas mou_rir!

3 *3*

Ped. ☆

MATHÔ (à HAMILCAR) **Récit**

Toi, qui n'a pas rou

M. 

a Tempo (à NARR'HAVAS) **Récit**

M. 

a Tempo **Récit**

M. 

a Tempo (à SALAMBO) **Récit**

M. 

Poco rit.*espress. molto.*
a Tempo (mod^{to})

M. *tin, et fatale et cruel-le, ò Salammhô si per-*

Poco rit. **a Tempo (mod^{to})**

Ped. 6 6 6 6 ☆

M. *- fide et si bel-le! Salammhô!*

(s'attendrissant)

Ped. 6 6 6 6 ☆ Ped. ☆

M. *Salammhô!*

Più mosso

f

Ped. ☆

M. *(avec force) f. Récit All^o*

Je vous détes-te tous!

Récit All^o

ff

M. *f*
Dieux in - fer - naux, é - pou - sez mon cour -

M. - roux! Se - mez le dé - ses - poir et la

M. mort sur leurs tête - tes!

Ténors
TOUS moins SALAMMEÛ et les CAPTIFS

Basses

Dieux in - fer -

Dieux in - fer -

dim.

Ped. ☆ Ped. ☆

- naux, é - par - gnez - nous!

- naux, é - par - gnez - nous!

Moderato

Même mouv!

SALAMBRÔ (perdue)

HAMILCAR

Au suppli - ce!

Non! Ma-thô doit

Au suppli - ce!

Au suppli - ce!

Même mouv!

Moderato

vivre un jour encore Et son sang doit rougir l'autel — où l'on t'a-do - re, Ta-

Allegro mod^{to}

- nit!

Ténors

Quels cris de joie

aux cieux s'é-lè - ve -

Basses

Quels cris de joie

aux cieux s'é-lè - ve -

Allegro mod^{to}

Poco rit.

Poco rit.

Mod^{lo} (Tempo 1^o)

H.

Ex-pirant, il ver-ra Cartha-ge triom-phan-te, Narr'havas é-pou-

-ront!

-ront!

Mod^{lo} (Tempo 1^o)

Tromp.

H.

-sant dans la pom-pe é-cla-tan-te Cel-le qui dé-li-

SALAMMBÔ

Grands Dieux!

MATHÔ

Déli-

NARR'HAVAS (à MATHÔ)

H.

-vra le voi-le de Ta-nit. Demain tu mourras!

M. *vran* *ce!*

HAMILCAR

C'est ain-si qu'Ha-mil-car ré-com-pense et pu-

mf

H. *nit.* Demain tu mour-ras! On sépare MATHEO des autres captifs qui sont traînés au supplice. MATHEO est emmené chargé de chaînes. HAMILCAR arrête SALAMBO qui fait un mouvement vers MATHEO.

Ténors *f* Demain tu mour-ras!

Basses *mf* Demain tu mour-ras!

Poco più mosso.

pp

f

Ped. ☆ Ped. ☆

Ped. ☆

Fin du 4^e Acte

ACTE V.

Les noces de Salammbô.

Le forum de Carthage, Colonnades, portiques, et statues. Au fond, les temples des trois grands dieux, dominés par l'acropole.

A droite, sur un piédestal, dans une sorte de chapelle magnifiquement ornée, la statue de TANIT, couverte du Zaïmph. Devant la statue, une estrade. Velariums, guirlandes, trépièds où l'encens fume. La foule couvre les terrasses; le seuil des temples et jusqu'au faite des édifices les plus éloignés, tout est en fête.

SCÈNE I

SHAHABARIM, LES PONTIFES D'ESCHMOÛN, de KHAMON et de MOLOCH,
PRÊTRES de TANIT, COURTISANES SACRÉES, etc. etc, CHŒUR DU PEUPLE de CARTHAGE.

Au lever du rideau, les 4 Pontifes sont debout,
au pied de la statue de TANIT; danse des Courtisanes sacrées.

And^{te} maestoso.

PIANO.

ff



RIDEAU.



cresc.

Soprani.

Allegro.

f

Ô fê - tel ô tri -

Ténors.

f

Ô fê - tel ô tri -

Basses.

f

Ô fê - tel ô tri -

Allegro.

- om - phe! ô joie! ô dé - li - re! Ô

- om - phe! ô joie! ô dé - li - re! Ô

- om - phe! ô joie! ô dé - li - re! Ô

marcato.

First system of the musical score. It consists of three vocal staves (Soprano, Alto, Bass) and a piano accompaniment. The key signature is B-flat major (two flats). The tempo/mood is marked *marcato.* The lyrics for the first system are: fè - te! ô tri - om - phe! ô.

Second system of the musical score. The lyrics continue: joi - e! ô dé - li - re! Ô fè - te! ô tri - . The piano accompaniment features triplets in the right hand.

Third system of the musical score. The lyrics continue: - om - phe! ô joi - e! ô dé - li - re! Ô. The system concludes with the lyrics: joi - e! ô fè - te! ô joi - e! ô. The piano accompaniment continues with triplets and arpeggiated figures.

joi - e! ô dé - li - re! ô joi - e! ô dé -

joi - e! ô dé - li - re! ô joi - e! ô dé -

joi - e! ô dé - li - re! ô joi - e! ô dé -

joi - e! ô dé - li - re! ô joi - e! ô dé -

li - re! Ô fê - te! ô tri - om - phe! ô

li - re! Ô fê - te! ô tri - om - phe! ô

li - re! Ô fê - te! ô tri - om - phe! ô

Poco rit.

joi - e! ô dé - li - re! *mf* Brû - lez pour les

joi - e! ô dé - li - re! *mf* *Poco rit.* Brû -

Ténors.

Dieux

l'en - cens et la myr - rhe! Car -

Basses.

- lez l'en - cens et la myr - rhe! Car -

- tha - ge, ton sol sa - cré du bar - bare est dé - li -

- tha - ge, ton sol sa - cré du bar - bare est dé - li -

Soprani.

p

Mê - lez vos chants la

- vré!

- vré!

Soprani.

flûte et la lyre! Sa-lammbò va de-vant nous S'u-

leggiere.

Ténors.

Basses.

- nir à son jeune é-poux. Mê-lez à vos chants la

p

Sa-lammbò va de-vant nous S'u-

flûte et la lyre!

flûte et la lyre! Sa-lammbò va de-vant nous S'u-

p

Tempo 1°

mir à son jeune é-poux Tri-om-phe! tri-om-phe! ô

Tri-om-phe! tri-om-phe! ô

Tri-om-phe! tri-om-phe! ô

fè-te! ô tri-om-phe! ô joi-e! ô dé-

fè-te! ô tri-om-phe! ô joi-e! ô dé-

fè-te! ô tri-om-phe! ô joi-e! ô dé-

Poco più lento.

- li-re! Voi-le saint, tré-sor sans prix, —

- li-re! Voi-le saint, tré-sor sans prix, —

- li-re! Voi-le saint, tré-sor sans prix, —

Poco più lento.

p *molto cresc.*

molto crescendo Sa - lam - bò - t'a re - con -

Sa - lam - bò - t'a re - con - quis, t'a re - con -

Sa - lam - bò - t'a re - con - quis, fa re - con -

p *cresc. molto.*

Tempo 1°

ff - quis. ò fè - tel! ò tri -

ff - quis. ò fè - tel! ò tri -

ff - quis. ò fè - tel! ò tri -

ff

- om - phe! ò fè - tel! ò tri - om - phe! ò

- om - phe! ò fè - tel! ò tri - om - phe! ò

- om - phe! ò fè - tel! ò tri - om - phe! ò

joi - - el ô dé - li - re! Tri - om - - phe! tri -

joi - - el ô dé - li - re! Tri - om - - phe! tri -

joi - - el ô dé - li - re! Tri - om - - phe! tri -

- om - - phe! ô joi - - el ô dé -

- om - - phe! ô joi - - el ô dé -

- om - - phe! ô joi - - el ô dé -

- li - - re!

- li - - re!

- li - - re!

riten.

SHAHABARIM.

mf Pen - ple! tes dieux — Par - ta - geant — ton i -

And^{te} con moto.

Sh. - res - se Fré - mis - sent d'allé - gres - se Au

Sh. sein des_ cieux! Quit - tant sa de-meure é-toi -

Poco più mosso.

p

Poco più mosso.

p

Sol. 

Sb.

_mour De_vant toi, Ta_nit, pour un

Sb. jour S'est dé-voilée!

1^o Tempo.

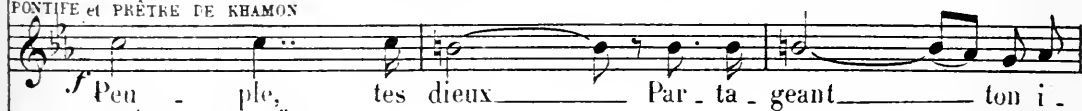
f SHAHABARIM.



f PRÊTRE DE TANÏT.



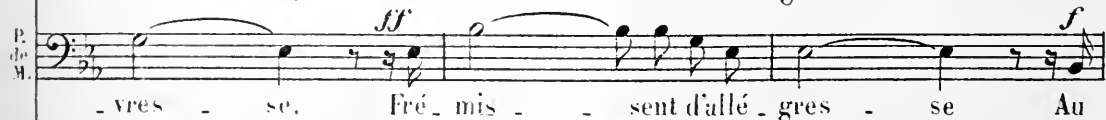
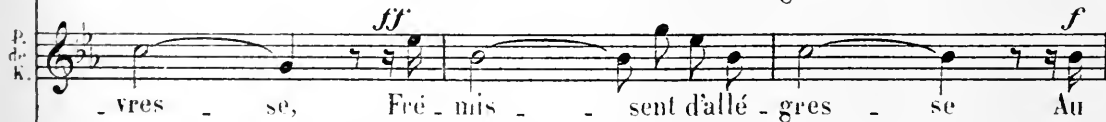
PONTIFE et PRÊTRE DE KHAMOUN.



PONTIFE et PRÊTRE D'ESCHMOÛN.



PONTIFE et PRÊTRE DE MOLOCH.

1^o Tempo.

Sh.
sein des cieux!

P.
de
T.
sein des cieux!

P.
de
K.
sein des cieux!

P.
d'E.
sein des cieux!

P.
de
M.
sein des cieux!

Sop.
sein des cieux!

Ténors.
Brû - lez pour les

Basses.
Brû - lez pour les

Brû - lez pour les

Brû - lez pour les

Dieux l'en - cens et la

Dieux l'en - cens et la

Dieux l'en - cens et la

LES 4 PONTIFES et LES PRÊTRES.
Ténors.

p
Voi - le saint, tré -

Basses.
p
Voi - le saint, tré -

pp
myr - rhe, Voi - le saint, tré - sor sans

pp
myr - rhe, Voi - le saint, tré - sor sans

pp
myr - rhe, Voi - le saint, tré - sor sans

pp

f
- sor sans prix, Sa - lamm - bò t'a re - con -

f
- sor sans prix, Sa - lamm - bò t'a re - con -

f
prix, Sa - lamm - bò t'a re - con -

f
prix, Sa - lamm - bò t'a re - con -

f
prix, Sa - lamm - bò t'a re - con -

f

Più mosso.

8

- quis.

8

- quis.

8

- quis.

8

- quis.

Più mosso.

ff

Fanfare dans la coulisse

8

3

3

3

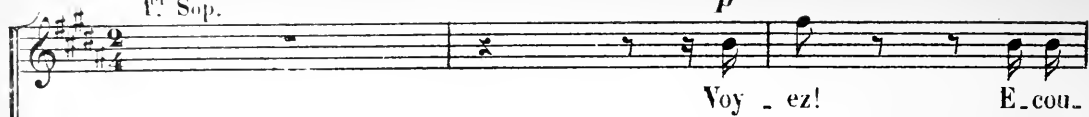
3

3

pp

ff

Tempo di marcia.

1^{re} Sop.*p*2^d Sop.*p*

Ténors.

p

Basses.

p

Tempo di marcia.

Voy - ez!

E - cou - tez!

*cresc. poco a poco.*

rons! Les Dieux marchent vers nous, Sa-lam-

rons! Les Dieux, les Dieux marchent vers

rons! Les Dieux marchent vers

rons! Les Dieux, les Dieux marchent vers

-bò que leur gloire envi-ron-ne Vient parmi l'en-

nous Sa-lammbò vient par-mi l'encens

nous Sa-lammbò, Sa-lammbò vient par-mi l'encens

nous Sa-lammbò, Sa-lammbò vient par-mi l'encens

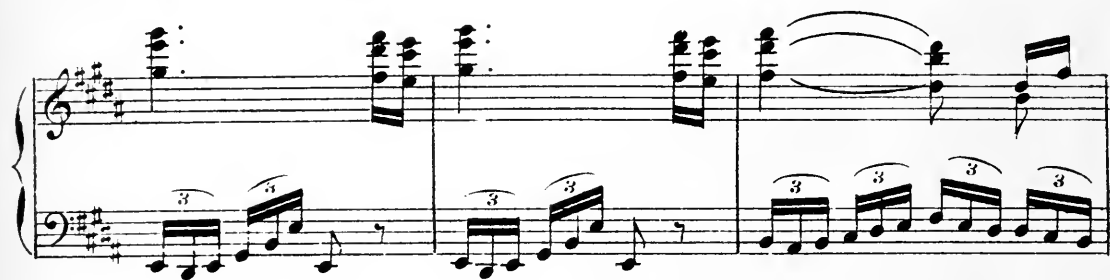
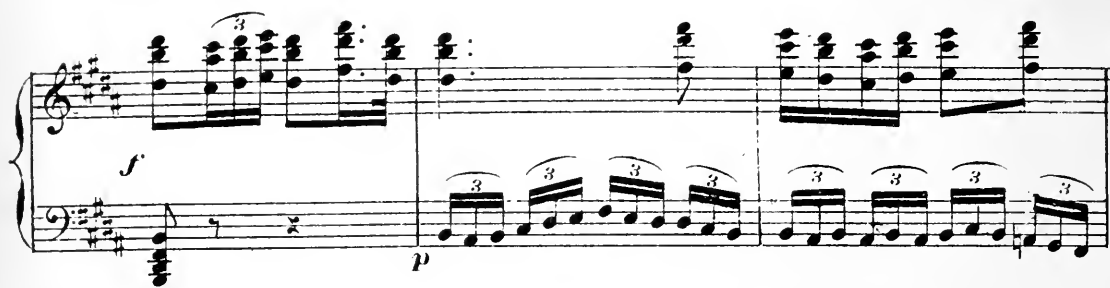
_cens — et les ray_ons, — *p* Salammbo
 — et les ray_ons, — *p* Salammbo
 — et les ray_ons, —
 — et les ray_ons, —
 vient par_mi l'en_cens et les ray_ons, —
 vient parmi l'en_cens et les ray_ons, —
p Salammbo, — Salammbo vient parmi l'en_ —
p Salammbo, — Salammbo vient parmi l'en_ —
erese.

vient parmi l'en - cens, parmi l'en - cens et les ray -
vient parmi l'en - cens, parmi l'en - cens et les ray -
- cens, — l'en - cens, parmi l'en - cens et les ray -
- cens, Les Dieux marchent vers nous vers nous vers

- ons. — Voyez! —
- ons. — Voyez! —
- ons. — Voyez! —
nous. — Voyez! —

SCÈNE II

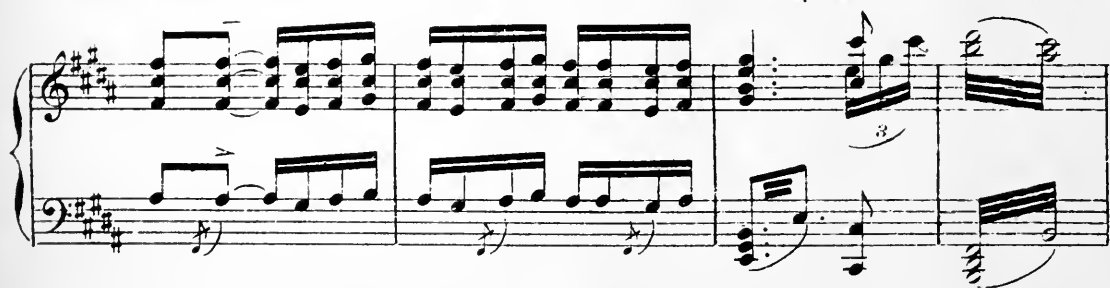
LES MÊMES, SALAMBO, HAMILCAR, NARR'HAVAS



Le cortège se déploie.



Statues des dieux portées par des PRÊTRES. Les ANCIENS. Les riches trophées des victoires d'HAMILCAR.



La légion sacrée etc.etc... Enfin NARR'HAVAS, à cheval, à la tête d'une escorte de Numides, puis sur un



char de triomphe HAMILCAR et SALAMMÉO.

This musical score is written for piano and voice. It consists of five systems of staves. The first four systems are primarily for the piano, with the voice part entering in the fourth system. The piano part features a variety of musical notations, including triplets, slurs, and dynamic markings such as *p staccato*, *f*, *pp*, *ppp*, *f*, and *p*. The voice part is written in a single staff with a treble clef and a key signature of two sharps (F# and C#). The score is arranged in a standard musical format with a grand staff for the piano and a single staff for the voice.

This page of musical notation, numbered 352, contains six systems of staves for a piano piece. The notation is written in a key signature of two sharps (F# and C#) and a 2/4 time signature. The systems are as follows:

- System 1:** Features a grand staff with a treble and bass clef. The left hand plays a series of sixteenth-note chords, while the right hand plays a melody. Dynamics include *f* (forte) and *sf* (sforzando).
- System 2:** Continues the piece with a *p* (piano) dynamic marking in the left hand. The right hand has a melodic line with a fermata.
- System 3:** Shows a grand staff with a treble and bass clef. The left hand plays a series of sixteenth-note chords, while the right hand plays a melody. Dynamics include *sf* (sforzando).
- System 4:** Features a grand staff with a treble and bass clef. The left hand plays a series of sixteenth-note chords, while the right hand plays a melody. Dynamics include *tr* (trill) and *sf* (sforzando).
- System 5:** Continues the piece with a *p* (piano) dynamic marking in the left hand. The right hand has a melodic line with a fermata.
- System 6:** Features a grand staff with a treble and bass clef. The left hand plays a series of sixteenth-note chords, while the right hand plays a melody. Dynamics include *f* (forte) and *sf* (sforzando).

First system of a musical score in G major (one sharp). It consists of a grand staff with a treble and bass clef. The music features a series of chords and single notes, with a piano (*p*) dynamic marking appearing twice. The first measure has a piano (*p*) marking, and the second measure has a piano (*p*) marking.

p Cor

A single staff for the Cor (horn) part, starting with a piano (*p*) dynamic marking. It contains a few notes, including a triplet.

leggero.

Second system of the musical score. It features a grand staff with a treble and bass clef. The music includes a forte (*f*) dynamic marking, a piano (*p*) dynamic marking, and a triplet. The word *leggero.* is written above the staff. The system ends with a trill (*tr*) marking.

Third system of the musical score. It features a grand staff with a treble and bass clef. The music includes a forte (*f*) dynamic marking, a piano (*p*) dynamic marking, and a triplet. The system ends with a forte (*f*) dynamic marking.

Fourth system of the musical score. It features a grand staff with a treble and bass clef. The music includes a forte (*f*) dynamic marking, a piano (*p*) dynamic marking, and a triplet. The system ends with a piano (*p*) dynamic marking.

Piano introduction featuring arpeggiated chords in the left hand and a melodic line in the right hand. The key signature is two sharps (F# and C#).

Piano accompaniment for the first vocal entry, featuring a melodic line in the right hand and a bass line in the left hand. The key signature is two sharps (F# and C#).

Ten. *pp* *Poco animato,*
Mè - lez à vos

Basses, *2^{mes} pp*
Mè - lez à vos

Poco animato,
p

Piano accompaniment for the second vocal entry, featuring a melodic line in the right hand and a bass line in the left hand. The key signature is two sharps (F# and C#).

chants la flûte et la ly - re,

chants la flûte et la ly - re,

Piano accompaniment for the final section, featuring a melodic line in the right hand and a bass line in the left hand. The key signature is two sharps (F# and C#).

Sop.
pp

Sa - lam - bô va de - vant nous Sû - nir à son jeune é - poux.

Ten.
pp

Sa - lam - bô va de - vant nous Sû - nir à son é - poux.

Basses. (Tutti)
pp

Sa - lam - bô va de - vant nous Sû - nir à son é - poux.

tr
pp

pp

f

tr

6

6

3

tr

6

6

3

First system of musical notation, measures 1-4. The key signature has two sharps (F# and C#). The melody in the right hand features eighth-note patterns with accents. The left hand provides a steady accompaniment of eighth notes. A dynamic marking of *f* (forte) is present in the first measure.

Second system of musical notation, measures 5-8. The melody continues with eighth-note patterns. A dynamic marking of *f* is present in the first measure. A crescendo hairpin is marked with the word *cresc.* in the second measure. The left hand features triplet eighth notes in measures 6, 7, and 8.

Third system of musical notation, measures 9-12. The right hand features chords with triplets. The left hand has a sixteenth-note pattern in measure 9, followed by a sixteenth-note scale in measure 10, and then chords with triplets in measures 11 and 12. Dynamic markings of *f* and *tr* (trill) are present in the first measure.

Fourth system of musical notation, measures 13-16. The right hand features dense chordal textures with triplets. The left hand has a triplet eighth-note pattern in measure 13, followed by a triplet eighth-note pattern in measure 14, and then a single eighth note in measure 15, and a quarter note in measure 16. A dynamic marking of *f* is present in the first measure.

Fifth system of musical notation, measures 17-20. The right hand features eighth-note patterns with slurs. The left hand has a sixteenth-note scale in measure 17, followed by a quarter note in measure 18, and then a quarter note in measure 19, and a quarter note in measure 20. A dynamic marking of *f* is present in the first measure.

First system of musical notation. The treble staff features a complex, rapid melodic line with many beamed sixteenth and thirty-second notes. The bass staff provides a harmonic accompaniment with chords and moving lines. Dynamic markings include *dim.* (diminuendo) and *p* (piano). The word *stacc.* (staccato) is written below the bass staff.

Second system of musical notation. The treble staff continues the rapid melodic pattern. The bass staff has a more active, moving line. The overall texture is dense and rhythmic.

Third system of musical notation. This system includes triplet markings (indicated by a '3' over a bracket) in both staves. A dashed line with the number '8' above it spans across the system. Dynamic markings include *p* (piano) and *stacc.* (staccato).

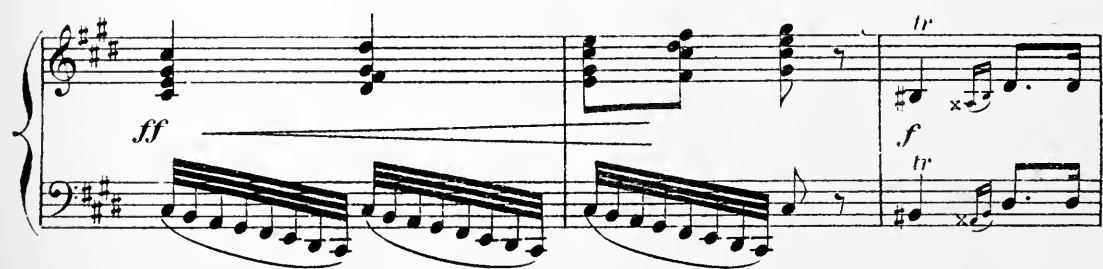
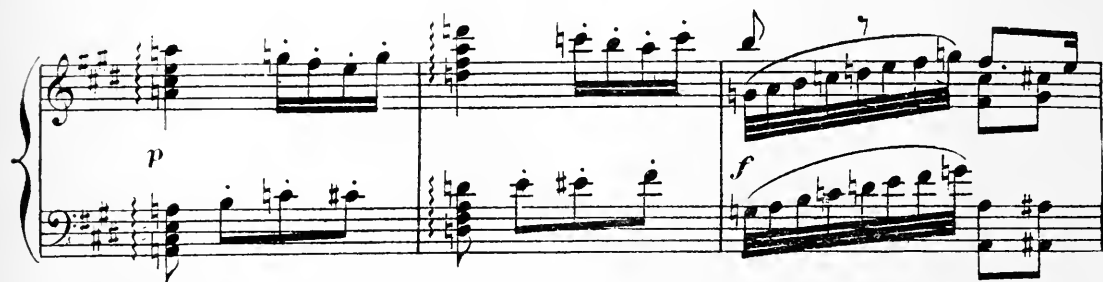
Fourth system of musical notation. This system also features triplet markings. A dashed line with the number '8' above it is present. Dynamic markings include *mf* (mezzo-forte) and *cresc.* (crescendo).

Fifth system of musical notation. The treble staff has a melodic line with some triplet markings. The bass staff features a dense, block-like accompaniment. Dynamic markings include *f* (forte) and *mf* (mezzo-forte).



This page contains six systems of musical notation for a piano piece. The notation is written for a grand piano, with a treble and bass staff joined by a brace. The key signature is two sharps (F# and C#), and the time signature is 3/4. The piece features a variety of musical elements:

- System 1:** The right hand plays a melodic line with eighth and sixteenth notes, while the left hand provides a harmonic accompaniment with chords and single notes. A sixteenth-note triplet is marked with a '6'.
- System 2:** The right hand continues the melodic line, incorporating triplets. The left hand features a steady eighth-note accompaniment. A forte dynamic (*f*) is indicated.
- System 3:** The right hand plays a complex texture with many beamed sixteenth notes. The left hand has a more active line with eighth notes and triplets.
- System 4:** The right hand features a series of chords and dyads. The left hand has a melodic line with eighth notes.
- System 5:** The right hand plays a series of chords. The left hand has a melodic line with eighth notes and some rests.
- System 6:** The piece concludes with a series of chords. The right hand has a melodic line with eighth notes, and the left hand has a bass line. Dynamic markings include *dim.* (diminuendo), *p* (piano), and *stacc.* (staccato).



Musical score for piano, consisting of five systems of staves. The music is in D major (two sharps) and 3/4 time. The first system starts with a forte (*f*) dynamic. The second system includes triplets and trills (*tr*). The third system features accents (^) and a fortissimo (*ff*) dynamic. The fourth system has sixteenth-note runs and a fermata in the bass. The fifth system includes a section marked with a diamond symbol and (1), a section labeled **A**, and a piano (*p*) dynamic. The notation includes various ornaments like trills and triplets, and dynamic markings like *f*, *ff*, and *p*.



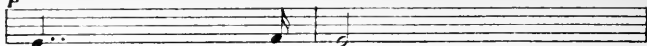
First system of musical notation. Treble clef, key signature of two sharps (F# and C#). The piece begins with a forte (*f*) dynamic. The right hand features a series of chords and arpeggiated figures, while the left hand plays a steady bass line of eighth notes.

Second system of musical notation. The right hand continues with arpeggiated patterns, including a sixteenth-note scale marked with a '6' (finger 6). The left hand features a trill (*tr*) and a sixteenth-note scale, also marked with a '6'.

Third system of musical notation. The right hand has a series of chords with accents (>). The left hand has a series of chords with accents (>). The system concludes with a fortissimo (*ff*) dynamic marking.

Fourth system of musical notation. The right hand features a sixteenth-note scale marked with a '6'. The left hand has a series of chords. The system concludes with a fermata over the final chord.

Fifth system of musical notation, labeled 'B' at the top. The right hand features a series of sixteenth-note scales, each marked with a '6'. The left hand has a series of chords. The system concludes with a fermata over the final chord.

p Cor

leggiero.

f *p*

3 *3* *tr*

f

f *p*

3 *3* *8*

8 *3* *3* *3* *3*

Ténors.

Poco animato.

pp

Basses.

2^{es}

Mê - lez à vos

Mê - lez à vos

Poco animato.

Sop.

pp

pp

pp (TUTTI)

pp

Poco più mosso.

- nir à son jeune é-poux

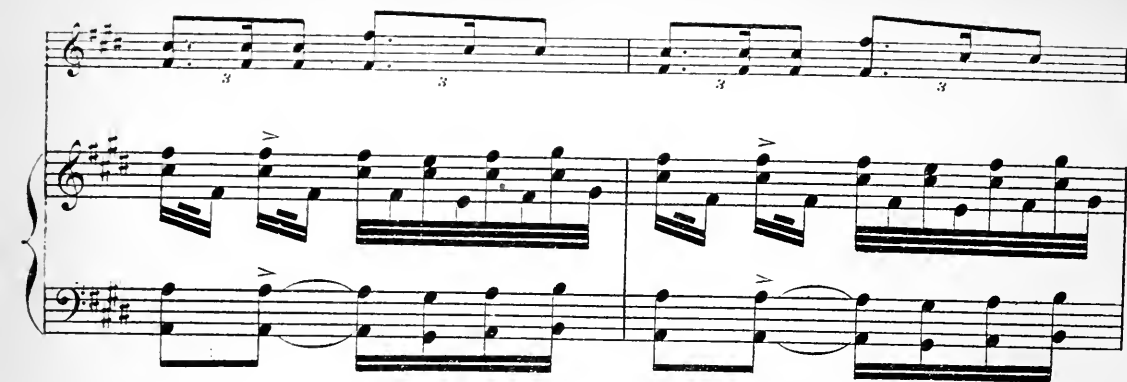
nous S'u-nir à son é-poux

nous S'u-nir à son é-poux

ff Tromp. 3

Poco più mosso.

ff



First system of musical notation. It consists of three staves: a single treble staff at the top and a grand staff (treble and bass) below. The key signature is two sharps (F# and C#). The top staff contains four measures of eighth-note triplets. The middle staff contains four measures of eighth-note chords, with the first two measures marked with a 'v' (accents). The bottom staff contains four measures of eighth-note chords, with the first two measures marked with a 'v' and a slur.



Second system of musical notation. It consists of three staves. The top staff contains four measures of eighth-note triplets. The middle staff contains four measures of eighth-note chords, with the last two measures marked with a 'v'. The bottom staff contains four measures of eighth-note chords, with the last two measures marked with a 'v' and a slur. The instruction *cresc. molto.* is written between the middle and bottom staves.



Third system of musical notation. It consists of three staves. The top staff contains four measures of eighth-note triplets. The middle staff contains four measures of eighth-note chords, with the first two measures marked with a 'v'. The bottom staff contains four measures of eighth-note chords, with the first two measures marked with a 'v' and a slur.



Fourth system of musical notation. It consists of three staves. The top staff contains four measures of eighth-note chords, with the last two measures marked with a 'v'. The middle staff contains four measures of eighth-note chords, with the last two measures marked with a 'v' and a slur. The bottom staff contains four measures of eighth-note chords, with the last two measures marked with a 'v' and a slur. The instruction *sempre cresc.* is written between the middle and bottom staves, and *Poco rall.* is written below the bottom staff.

(A l'apparition de SALAMMÉO)

Più lento.*1^{re} Sop.*

Salut _____ et sois bé - ni - e!

2^{de} Sop.

Salut _____ et sois bé - ni - e!

Tén.

Salut _____ et sois bé - ni - e, sois bé -

*Basses.***Più lento.**

Salut _____ et sois bé - ni - e, sois bé -

*ff**dim, molto.*

sois bé - ni - e. Au nom de la pa - tri - e, Des vieil-

Sois beni - e. Au nom de la pa - tri - e, Des vieil-

- ni - e, sois béni - e. Au nom de la pa - tri - e

- ni - e, sois béni - e Au nom de la pa - tri - e

_lards. _____ des en _ fants ! Sa _ lut et sois heu _
 _lards, _____ des en _ fants ! Sa _ lut et sois heu _
 Des vieillards, des en _ fants ! Sa _ lut et sois heu _
 Des vieillards, des en _ fants ! Sa _ lut et sois heu _

_reu _ se ! For _ tu _ ne radi _ eu _ se, Suis ses
 _reu _ se ! For _ tu _ ne radi _ eu _ se, Suis ses
 _reu _ se ! For _ tu _ ne radi _ eu _ se, Suis ses
 _ren _ se ! For _ tu _ ne radi _ eu _ se, Suis ses

pas tri - om - phants!

pas tri - om - phants!

pas tri - om - phants!

pas tri - om - phants!

molto cresc.

SALAMBO prend place sur un trône aux pieds de TANIT, HAMILCAR s'assied à sa droite, NARRHAVAS à sa gauche.

ff

Des PRÊTRES apportent devant la statue de TANIT un autel de bronze avec tout l'appareil des sacrifices.

Même mouv! poco più mosso.

SHAHABARIM Les 4 PONTIFES à SALAMBO et à NARR'HAVAS.

A vant que le ciel vous u

mf

Même mouv! poco più mosso.

A vant que le ciel vous u

f

- nis - se, Roi Narr'Ha - vas, et toi, notre orgueil, Salamm.
 - nis - se, Roi Narr'Ha - vas, et toi, notre orgueil, Salamm.

sf *3* *3 p*

_bò! Nous de - vons à Ta - nit un san - glant sa - cri -
 _bò! Nous de - vons à Ta - nit un san - glant sa - cri -

ten. rit. *ten.* *rit.* *pp* *p*

HAMILCAR. *Récit.*

A - me - nez la vic - ti - me.
 _fi - ce!
 _fi - ce!

f *col canto.* *p* *pp*

SCÈNE III

LES MÊMES, MATHÔ.

a Tempo.

SALAMMBÔ.

First system of the musical score. It includes a vocal line for SALAMMBÔ and a piano accompaniment. The vocal line begins with the lyrics "O Dieux ven - geurs!" and features a melodic line with a fermata. The piano accompaniment consists of a right-hand part with sixteenth-note patterns and a left-hand part with a more rhythmic, accented pattern. Dynamics include *ff* (fortissimo) and *f* (forte).

Grand mouvement en scène, MATHÔ, poursuivi par le peuple est jeté devant la statue de TANIT. Il vient tomber au milieu du théâtre.

Continuation of the musical score from the first system. The vocal line continues with the same melodic pattern. The piano accompaniment maintains its rhythmic intensity with sixteenth-note figures in the right hand and accented patterns in the left hand. Dynamics include *f* (forte) and *ff* (fortissimo).

All^o subito.

Sop.

Mathô!

Tén.

Mathô!

Basses.

Mathô!

All^o subito.Tempo 1^o

Second system of the musical score. It features three vocal parts: Soprano (Sop.), Tenor (Tén.), and Basses. All three parts enter with the exclamation "Mathô!". The piano accompaniment is divided into two sections: the first section is marked *ff* (fortissimo) and the second section is marked *pp* (pianissimo). The tempo changes from *All^o subito* to *Tempo 1^o*.

Continuation of the musical score from the second system. The piano accompaniment continues with a rhythmic pattern of eighth and sixteenth notes. Dynamics include *ff* (fortissimo) and *pp* (pianissimo).

Poco più mosso.

Ten.

*f*All^o vivo.*f*

Eh! bien, pourquoi tarder? A l'au-tel!

Eh! bien. pourquoi tarder? A l'au-tel!

Poco più mosso.

All^o vivo.*f*

le cou-teau! Sa-cri-

le cou-teau!

Sa-cri-

le cou-teau!

Sa-cri-lè-ge! sa-cri-

1^{re} Sop.*f**cresc. molto.*2^{de} Sop.*f*

Sa-cri-lè-ge! sa-cri-

Lâ-che!

traî-tre!

-lè-ge!

ban-dit!

ra-vis-seur!

Lâ-che!

Sa-cri-lè-ge! ban-dit! Lâ-

Sa-cri-lè-ge! ban-dit! Lâ-

Musical score for "L'Espresso" by Maurice Strakosky. The score is in 3/4 time and features a vocal line and a piano accompaniment. The lyrics are:

Lè - - - - - ge! Sa - cri - lè - - - - -
 Là - che! Ra - vis - seur! Ra - vis - seur!
 Trai - tre! Sa - cri - lè - - - - -
 che! Trai - - - - - tre! Sa - cri - lè - - - - -

SHAHABARIM (prenant un glaive)

Récit mesuré.

pp

Accepte donc ce sang, Ta - - ge!

Récit mesuré.

All? vivo

- nit!

Non! pas le prêtre.

Non! pas le prêtre.

Non! pas le prêtre.

Non! pas le prêtre.

All' vivo

pp
poco marcato

Moderato

Salamın.

Salammbò! Salamm.

TUTT

Salammm_

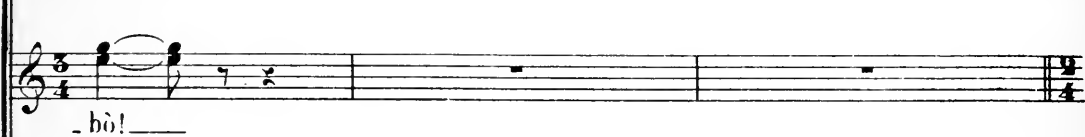
TUTTI

Salamun-

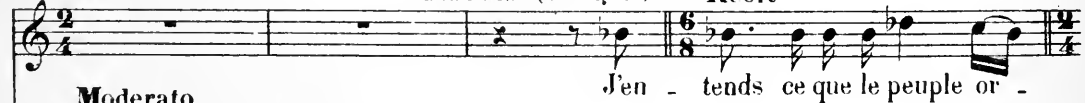
Moderato

All^o vivoMATHÔ, SHAHABARIM *f*

HAMILCAR, NARR'HAVAS

LES PONTIFES et les
PRÊTRES DE TANIT**All^o vivo****All^o vivo****Moderato**

SALAMMÔ (Savançant)

Récit**Moderato**

Più mosso

don - ne!

HAMILCAR

NARR'HAVAS

Quoi? tu veux o - bé - ir!.. - Salammô!

Più mosso *cresc.* *molto.*

a Tempo

SALAMMÔ

(Elle prend l'épée et

Même mouv!

Pré - tre, don - ne!

a Tempo

descend près de MATHÔ agenouillé à l'autel)

— Scène muette

pp

p

entre les deux personnages)

(MATHÔ élève vers SALAMMÔ des regards pleins d'amour)

molto espressivo

f

p

(SALAMMÔ fait effort pour soulever l'épée son bras retombe)

dim.

f

p

pp

LES 4 PONTIFES, LES PRÊTRES de TANIT,
de KHAMON, d'ESCHMOUX et de MOLOCH

Quoi?

de sa main

le glaive é -

Soprani

pp

Quoi?

de sa main

le glaive é -

Ténors

pp

Quoi?

de sa main

le glaive é -

Basses

pp

HAMILCAR, NARR' HAVAS

Quoi?

de sa main

le glaive é - chap - - - pe!

- chap - - - pe!

Quoi?

de sa main

le glaive é - chap - - - pe!

- chap - - - pe!

Quoi?

de sa main

le glaive é - chap - - - pe!

- chap - - - pe!

Quoi?

de sa main

le glaive é - chap - - - pe!

*pp**sf molto**sf molto*

SALAMMBO (élevant l'épée) **Lento. Récit**

Accepte donc, Ta - nit, — Le sang qui va cou-

pp **Lento**

Sa. — ler! — que par cette ro - sé - e Ta ven gean - ce soit a - pai -

Sa. — sé - e! Qui con - que te tou -

Même mouv! *p*

Même mouv! *pp*

Sa. — cha, voi - le saint — et bé - nit, — doit mou -

(Elle se frappe)

Sa. *ff*

Allegro. LES 4 PONTIFES, LES PRÊTRES, HAMILCAR et NARR'HAVAS avec le CHŒUR

Soprani *ff* *3* *3* *3*

Ô Dieux! _____ ô jour la - men -

Ténors *ff* *3* *3* *3*

Ô Dieux! _____ ô jour la - men -

Basses *ff* *3* *3* *3*

Ô Dieux! _____ ô jour la - men -

Allegro (battez à 2 temps)

f

MATHÛ. (prenant SALAMBO dans ses bras et s'armant du glaive)

Moderato. *f*

N'appro - chez pas! _____

_ ta - _ ble!

_ ta - _ ble!

_ ta - _ ble!

Moderato

ff

Poco rit.

f

Elle est à moi! Salammbò, je t'a-

Poco rit.

p (Il se frappe et tombe tenant entre ses bras SALAMMBÒ expirante)

_do - re Et je m'en vais vers toi!

p

LES 4 PONTIFES et les PRÊTRES

A - na - ï - tis, Der - cé - to, My - lit - ta!

p

A - na - ï - tis, Der - cé - to, My - lit - ta!

1^{re} Sop.

p

PRÊTRESSES de TANIT

A - na - ï - tis, Der - cé - to, My - lit - ta!

2^{de} Sop.

p

A - na - ï - tis, Der - cé - to, My - lit - ta!

pp

HAMILCAR

Même mouv!

f Quicon - que au-ra tou - ché ton voi - - le vé - né -

NARR' HAVAS

f Quicon - que au-ra tou - ché ton voi - - le vé - né -

f Quicon - que au-ra tou - ché ton voi - - le vé - né -

f Quicon - que au-ra tou - ché ton voi - - le vé - né -

Même mouv!

1^{re} Sop.

f Quicon - que au-ra tou - ché ton voi - - le vé - né -

2^{de} Sop.

f Quicon - que au-ra tou - ché ton voi - - le vé - né -

Ténors

f Quicon - que au-ra tou - ché ton voi - - le vé - né -

Basses

f Quicon - que au-ra tou - ché ton voi - - le vé - né -

8 *tr* *tr*

Même mouv!

sf

H. - ra - - ble De_vra mou - rir, ô dé - esse im - pla -

N. - ra - - ble De_vra mou - rir, ô dé - esse im - pla -

- ra - - ble De_vra mou - rir, ô dé - esse im - pla -

- ra - - ble De_vra mou - rir, ô dé - esse im - pla -

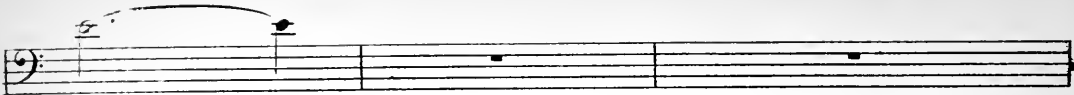
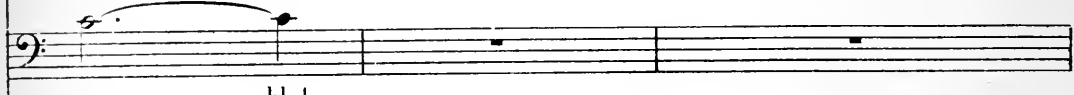
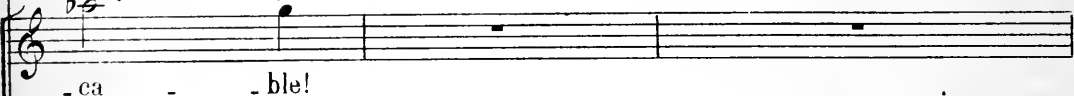
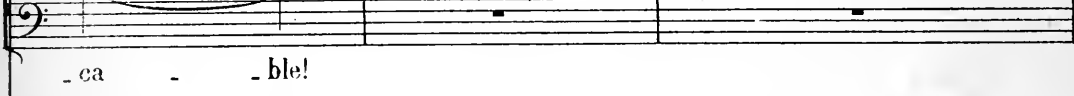
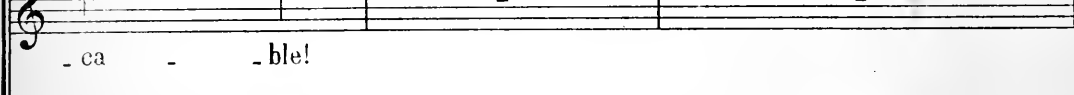
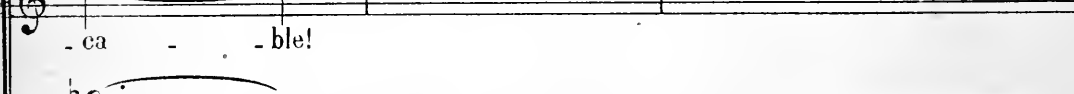

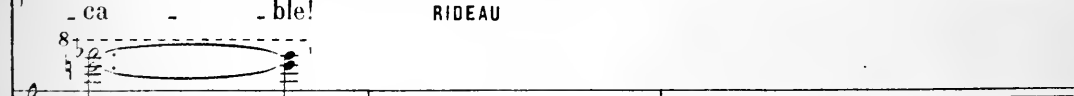
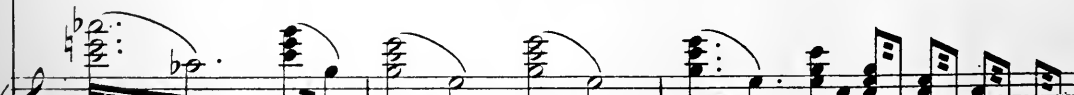



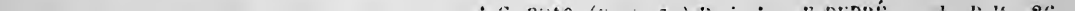
- ra - - ble De_vra mou - rir, ô dé - esse im - pla -

- ra - - ble De_vra mou - rir, ô dé - esse im - pla -

- ra - - ble De_vra mou - rir, ô dé - esse im - pla -

8 - tr tr tr tr tr tr

3 3

H. 
 _ ca - - - ble!
 V. 
 _ ca - - - ble!

 _ ca - - - ble!

 _ ca - - - ble!

 _ ca - - - ble!

 _ ca - - - ble!

 _ ca - - - ble!

 _ ca - - - ble!

 _ ca - - - ble!

 _ ca - - - ble!
 8 
 RIDEAU

 FIN

 p